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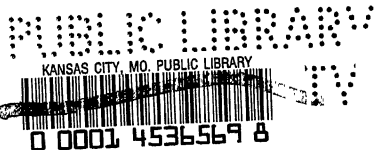
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## GREAT MODERN COMPOSERS

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# GREAT MODERN COMPOSERS

*Edited by*

OSCAR THOMPSON

EDITOR OF THE INTERNATIONAL  
CYCLOPEDIA OF MUSIC AND MUSICIANS

DODD, MEAD & COMPANY  
NEW YORK

1941

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## INTRODUCTION

THE title of this book—*Great Modern Composers*—requires immediate clarification. The words “great” and “modern” must be defined in the light of their application to the composers treated. The state of greatness being something of relativity, the number of composers of our times who might be termed great could be limited to a handful or stretched to take in perhaps a hundred names, according to where the line of relative greatness might be drawn.

In this instance, “great” has much the same significance as “important” or “leading,” though neither of these words would quite do as a substitute. These composers are great because they are outstanding, and because, in the judgment of the editor, their position in relation to their fellow composers justifies their inclusion under a title that clearly recognizes their preëminence.

Of necessity, the line of that recognition is arbitrarily drawn. The greatest of the great—the handful—can be singled out much more readily than many others who, nevertheless, are outstanding; and the editor’s most pressing difficulty has been to stop short, not with five names but with thirty-three, rather than a hundred. This is not a round number. But for critical reasons, as well as practical considerations of book-making, it is at thirty-three that the line is drawn.

Of contemporary American composers, perhaps a half-dozen others deserve to stand with Roy Harris and Aaron Copland. But beyond those would be another half dozen, and then another, who might seem to be almost as worthy. It may be argued that neither Harris nor Copland has achieved acknowledged greatness in the sense that Strauss or Debussy or Stravinsky achieved it. But there are those who deny greatness to

Prokofieff and Shostakovich, even to Sibelius. And whatever the reservations the editor has been compelled to make in his own critical writings, he cannot conscientiously send this book to the press without taking stock in it of the careers and works of at least two representative contemporary composers who are native-born Americans.

And if his own articles on Harris and Copland are less generous in the bestowal of the highest praise than some of the articles by others dealing with European composers perhaps no more gifted or successful, let it be stated candidly in this place that the editor does not share all of the enthusiasms of those who are contributors to this volume. But he respects, even where he cannot subscribe to, the views of those who see towering mountains where he finds only pleasant knolls and hills. In this respect, at least, Messrs. Harris and Copland have been unfortunate in the choice of an author. Certainly, he was not of their choosing and the only voice they had in the matter was to answer requests for up-to-date catalogues of their works and brief statements of opinion regarding conscious Americanism in our music. In thanking them in print for this courteous assistance, the editor feels impelled to take note that some of the works listed by them are being played more widely than compositions that have been more exalted in this book. The significance of that may be left for each listener to their music to ponder.

But, relative "greatness" aside, are all of the composers discussed in this volume entitled to be called "modern"? The answer to that question would be an easier one if the world stood still, so that last year's modernity was also this year's. For practical purposes, "modern" is here considered as something of time, rather than style, technique or spirit. Again arbitrarily, the turn of the century has been chosen as a marker whereby the music that might be termed contemporary, if that word

were substituted for modern, could be justified for those who are listening to music today. Many music lovers are under forty-one years of age; a fair proportion are older. That probably is as good an age as any to take as an average in dealing with what, to repeat, is modern or contemporary in point of time rather than because of some particular art consideration. Therefore, it can be said that composers have been included in this volume according to whether they have been outstanding figures *in this century*. Thus there can be no question concerning the rightful inclusion of Strauss and Rachmaninoff and none whatever about the exclusion of Franck and Tchaikovsky. Scriabin has the same justifiable place as Alban Berg, since both were twentieth century figures and both are dead. Obviously, the long life of a Strauss or a Sibelius does not of itself qualify him as a modern composer in contradistinction to a Debussy who, creating his best works at the same time that they were creating theirs, and only a year or two their senior, happens to be cut off at an earlier age. Alban Berg was younger than Hindemith, much younger than Schönberg. But he cannot be denied his place among the moderns. Debussy must be admitted to this company with as little quibble as Berg. And if Debussy, so Delius, Busoni and Loeffler. Puccini, yes; Massenet, no.

For the most part, these articles appear substantially as first printed in *The International Cyclopedia of Music and Musicians*, there having been some emendations and additions, particularly in bringing up to date the various catalogues of works. In nine instances, however, articles have been expanded, or new articles prepared, to fit the particular needs of this volume, these being the articles on Bloch, Copland, Harris, Honegger, Milhaud, Prokofieff, Shostakovich, Scriabin and Villa-Lobos. In some, but not all instances, the expansion has been made by the author of the original article in the Cyclopedia. The de-

tailed lists of works appended to the articles on Bloch, Prokofieff, Shostakovich and Villa-Lobos, as well as Harris and Copland, have been newly compiled, in most instances with the collaboration of the composers named.

OSCAR THOMPSON



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## GREAT MODERN COMPOSERS



# BÉLA BARTÓK

BY *Edwin Evans*

BÉLA BARTÓK was born on March 25, 1881 at Nagy-szentmiklós, in the Hungarian district of Torontal (now in Jugoslavia), where his father was Director of the School of Agriculture and his mother a schoolteacher. Both his parents were musical, but when he was eight years old his father died. His mother then moved to Nagy-Szöllás (now in the Ruthenian province of Czechoslovakia), in 1892 to Besztercze (now in Rumania), and in 1893 to Pressburg (later Bratislava).

At an early age his mother gave him piano lessons, and he soon tried his hand at composition. At ten years of age he made his first appearance in public as composer and pianist. It was the promise he then showed that prompted his mother to seek a post at Pressburg, where the musical life was more active than in any other provincial city of Hungary. There he studied the piano and composition with Laszlo Erkel, third son of Ferenc Erkel (1810-93), the composer of *Hunyady Laszlo* and other operas, who is regarded as the forerunner of modern Hungarian music. He also became acquainted with Dohnányi, four years his senior, who was studying with the cathedral organist Carl Förstner, but left the following year, 1894, to continue his studies at the Budapest Conservatory.

While at Pressburg, from 1893 to 1899, Bartók had many opportunities of familiarizing himself with the standard operatic and orchestral repertory, and also took an active part in chamber music. His musical education proceeded on lines that were sound but, as was then the rule, almost exclusively German. He wrote many compositions tinged with the influence of

Brahms, none of which have been published. When he left school in 1899 his musical associates advised him to complete his studies in Vienna, but Dohnányi, who had meanwhile passed through the Budapest Conservatory, pressed him to go there. Like Dohnányi, he studied the piano with István (Stephen) Thomán, a distinguished pupil of Liszt, and composition with Hans Koessler (1853-1926), an earnest German musician who had interested himself in Hungarian music, to whom Zoltán Kodály came the following year (1900) as a pupil. To him is thus due the credit for having taught the three most eminent Hungarian musicians of today: Dohnányi, Bartók and Kodály.

At that time, however, it was chiefly as a pianist that Bartók attracted attention. As a composer he freed himself from the Brahms influence, but found no congenial alternative in the many performances he heard of Wagner's operas or of Liszt's orchestral works, with the result that for two years he became virtually sterile. For a time he was swayed by the deep impression made on him by some works of Richard Strauss, but the national ferment drew him even more. He left the Conservatory in 1903 and the same year produced his *Kossuth* Symphony, which is permeated with patriotic feeling. In it occurs a version of the Austrian National Anthem which led to some trouble at rehearsal, but the performance by the Philharmonic, at the close of which Bartók bowed his acknowledgments in the national costume, was a triumph. Soon afterwards, in February, 1904, Hans Richter, who, though the fact is often forgotten, was a Hungarian, performed it at one of the Hallé Concerts in Manchester.

About the same time performances were given at Budapest and Vienna of Bartók's unpublished Violin Sonata and Piano Quintet. The published works of this period are two piano Rhapsodies, Opus 1 and Opus 2, the former with orchestra, and a few piano pieces and songs. These were followed in 1905 by the First Suite for orchestra, Opus 3. It was at this time

that, together with Kodály, he rebelled against the conventional view of Hungarian folk music, based on the ornate distortions of gipsy bands and their imitators abroad, and resolved to seek the authentic tradition where it still lived, among the peasantry. The first result of his research was to show that in his early works he had himself mistaken Slovak tunes for Magyar, and from then onwards he has differentiated between the folksongs of the Magyars and those of other ethnic groups established within the then limits of his native Hungary. This applies not only to Slovak tunes but perhaps even more to the Rumanian tunes from Transylvania, then part of Hungary, where he had spent part of his boyhood. He became not only a collector of folk tunes, but a serious scientific investigator of their construction and derivation. His volume, *Hungarian Folk Music* (Oxford University Press) is regarded as the standard work on the subject. Already the above-mentioned First Suite is influenced by the early stages of this exploration, the first published results of which were the twenty Hungarian Folksongs in which Kodály collaborated (1906).

In 1907 Bartók was appointed professor of the piano at the Budapest Conservatory. During the next few years he had to face the opposition that almost inevitably confronts a composer of original views, perhaps in an unusually violent form as the Hungarian public was not in touch with musical developments which were taking place in Western Europe, and a man is not easily a prophet in his own country. He was in frequent conflict with the Philharmonic Society and when he and Kodály, in 1911, founded a New Hungarian Musical Society they did not fare much better. They found solace in their study of folklore, which Bartók extended yet further afield, visiting Biskra in 1913 and returning with 200 Arab tunes. Of Magyar, Slovak, Transylvanian and Rumanian tunes he has collected in all more than 6,000.

Bartók had commenced to be known in France and England,

but the first recognition in his own country came with the performance, at Budapest in May, 1917, of his mime-ballet *The Wooden* (strictly "wood-cut") *Prince* under Egisto Tango, who, encouraged by its success, gave a few months later the first performance of the opera, *Duke Bluebeard's Castle*, which Bartók had composed seven years before. On March 3, 1918, his Second String Quartet was performed for the first time. From that time onwards he was recognized as the leading figure in Hungarian music.

Meanwhile his style and outlook had become considerably modified. The Debussy wave had receded but Schönberg and Stravinsky had affected the musical trend of the times to such a degree that an alert mind such as Bartók's could not remain aloof, nor was he indifferent to the neo-classic, or "back to Bach" movement, though the percussive, crisp, toccata-like quality that is so characteristic not only of his style in composition, but of his playing, had evolved independently much earlier.

Emil Haraszti, author of the most recent volume on Béla Bartók (Lyrebird Press, Paris, 1938), regards his first period as concluding with the *Allegro barbaro* (1910), the second as extending roughly from *Duke Bluebeard's Castle* (1911) to the *Miraculous* (or Wondrous) *Mandarin* (1919), with *The Wooden Prince* falling about midway within it. The third period, representing complete maturity and independence, opening with the Violin Sonatas, the Dance Suite and the First Piano Concerto, leads to the three later String Quartets, the *Cantata Profana*, and the most recent works. Though, as in other instances, there is a certain overlapping in this division, it is sufficiently well grounded to be a serviceable guide to Bartók's compositions.

After the war his fame spread rapidly through Europe and America. An article by Sigmund Klein published in 1925 gave an interesting sequence of first performances in the United



States, from *Deux Images*, Opus 10, in April, 1919, to the Dance Suite in April, 1925. At the preliminary gathering in Salzburg which led in 1922 to the foundation of the International Society for Contemporary Music, of which he was made an honorary life-member, his First Violin Sonata was played, followed by the Second at the inaugural Festival in 1923. Since then he has been frequently represented at the annual festivals, the most recent occasion being the Sixteenth Festival of the Society, held in London, June, 1938, when Bartók and his wife were the pianists in his Music for Two Pianos and Percussion composed the year before. Between those dates his name figured at the festivals of Prague, 1925, Frankfurt, 1927, Liège-Brussels, 1930, Florence, 1934, and Barcelona, 1936.<sup>1</sup>

The chief characteristic of Bartók's music throughout his career has been its intense dynamism and rhythmic strength. As expressed in his music, his is no gentle spirit. Whether in the turmoil of the *Allegro barbaro*, in which Haraszi sees Magyar horsemen scouring their original home, the Asiatic steppe, "with the hurricane of nations in migration" to the very different neo-Bachian, polyphonic, First Piano Concerto, there is at the root of his music a vigorous elemental pulsation which will not be denied, though in recent works it has submitted to a stricter discipline than of yore. His *Cantata Profana* (1930), a choral setting of an old Rumanian ballad, is a striking example of this, justified by a kind of crude elemental symbolism in the text. In two recent works this pulsation is allotted to a group of percussion instruments serving as background to: Music for Strings and Celesta (composed in 1935 and first performed at Basle in January, 1937) and Music for Two Pianos (composed in 1937 and first performed at Basle in January, 1938), both being of outstanding interest whether for the sonorities produced or the forms developed in them. Apart from them, the

<sup>1</sup> In 1941 Bartók was again in America and appeared widely as a pianist.

two Piano Concertos and the last three string quartets may be said to embody the fruits of Bartók's long and concentrated experience. But no study of him would be complete that did not devote special attention to his collections of folksongs and the varied manner in which he has presented them.

His three stage works have all suffered from unfortunate libretti, and though produced at Budapest and elsewhere they have in consequence failed to maintain their place in the repertory. The first, the *Bluebeard* opera, was the earliest setting of a Hungarian text by the quasi-recursive method adopted by Debussy in *Pelléas et Mélisande*, approximating the natural cadence of the speaking voice. Though the score is of great interest, from a theatrical point of view the result has not proved happy. *The Wooden Prince*, which was Bartók's first unqualified success at Budapest, is a ballet comprising seven dances linked by interludes which convey the action. Composed between 1914 and 1916, it still reflects the influence of Debussy, with that of early Stravinsky. A suite from the music was performed for the first time on Nov. 23, 1931, at Budapest. Least fortunate of the three works is *The Miraculous Mandarin*, the plot of which Haraszti describes as "a horrible mixture of the macabre, the grotesque and the perverse." It is to be hoped that the music will survive in the concert-room, but in the theatre this mime-ballet has met with such opposition, solely on account of the story, that renewed attempts at producing it seem unlikely. Yet the very nature of the composition and its predecessors warrants the hope that, when he has met the right librettist, Bartók will enrich the stage with significant works.

## CATALOGUE OF BARTÓK'S WORKS

### FOR THE THEATRE

- Duke Bluebeard's Castle*, opera in one act (Béla Balázs) Op. 11 (1911).  
*The Wooden Prince*, mime-play (Béla Balázs) Op. 13 (1915).  
*The Miraculous Mandarin*, mime-play (Melchior Lengyel) (1919).

## FOR ORCHESTRA

- Scherzo, ms. (1902).  
 Kossuth Symphony (Marcia Funebre published) (1903).  
 Burlesque, ms. (1904).  
 First Suite, Op. 3 (1905).  
 Second Suite, Op. 4 (1907).  
 Two Portraits, Op. 5 (1907).  
 Two Pictures, Op. 10 (1910).  
 Four Pieces: Preludio, Scherzo, Intermezzo and Marcia Funebre,  
 Op. 12 (1912).  
 Dance Suite (1923).  
 Five Hungarian Folksongs, from 15 for piano (1927).  
 Two Hungarian Folksongs, from 20 for voice and piano (1928).

## CONCERTOS

- Rhapsody, piano and orchestra, ms. Op. 1 (1904).  
 First Piano Concerto (1926).  
 First Rhapsody, violin and orchestra (also cello) (1928).  
 Second Rhapsody, violin and orchestra.  
 Second Piano Concerto (1931).

## FOR SMALL ORCHESTRA

- Music for strings, percussion and celesta (1935).  
 Divertimento for String Orchestra (1940).

## CHAMBER MUSIC

- Piano Quartet, ms. (1898).  
 String Quartet, ms. (1899).  
 Violin Sonata, ms. (1903).  
 Piano Quintet, ms. (1904).  
 First String Quartet, Op. 7 (1908).  
 Second String Quartet, Op. 17 (1917).  
 First Sonata, violin and piano (1921).  
 Second Sonata, violin and piano (1922).  
 Third String Quartet (1927).  
 Fourth String Quartet (1928).  
 Fifth String Quartet (1934).  
 Rhapsody, clarinet, violin and piano (1938).  
 Rhapsody No. 1, violin and piano (1929).

## FOR PIANO

- Sonata, ms. (1897).  
 Four Pieces (1903).

- Rhapsody, Op. 2 (1904).  
 Three Hungarian Folksongs (1904).  
 Fourteen Bagatelles, Op. 6 (1908).  
 Ten Easy Pieces (1908).  
 "For Children" (85 easy pieces without octaves), I., II. (1908.)  
 Three Burlesques, Op. 8c. (1909).  
 Two Elegies, Op. 8b. (1909).  
 Three Rondos on popular melodies (1909).  
 "For Children," III., IV. (1910.)  
 Two Rumanian Dances, Op. 8a. (1910).  
 Sketches, Op. 9 (1910).  
 Four Dirges (Nenien) (1910).  
*Allegro barbaro* (1910).  
 Sonatina (1915).  
 Rumanian Christmas Songs (1915).  
 Rumanian Folk Dances from Hungary (1915).  
 Fifteen Hungarian Peasant Songs (five afterwards orchestrated, 1927) (1915).  
 Suite, Op. 14 (1916).  
 Three Studies, Op. 18 (1918).  
 Improvisations on Peasant Songs, Op. 20 (1920).  
 Sonata (1926).  
*Out of Doors*, cycle of five pieces (1926).  
 Nine Little Pieces (1927).  
*Mikrokosmos*, collection of short pieces, ms. (1935).

## FOR TWO PIANOS

- Music for Two Pianos and Percussion (1937).

## VOCAL WORKS

- Four Songs (1902).  
 Twenty Hungarian Folksongs (in collaboration with Kodály) (1906).  
 Three Hungarian Folksongs (1907).  
 Five Songs, Op. 16 (1916).  
 Eight Hungarian Folksongs (1917).  
 Three Village Scenes with piano or orchestra (1917).

## FOR CHORUS

- Hungarian Folksongs for a cappella male choir (1912).  
 Slovak Folksongs for mixed chorus and piano (1914).  
 Slovak Folksongs for a cappella male choir (1917).  
*The Village* for four voices and chamber orchestra (1917).  
*Cantata Profana* for soli, chorus and orchestra (1930).

From Bartók's folksong collections are published 100 Hungarian Soldier Songs and 350 Rumanian Folksongs. Bartók has published two books on the subject (Universal Edition and Oxford University Press) and numerous articles.

# ALBAN BERG

BY *Willi Reich*

ALBAN BERG was born in Vienna on Feb. 9, 1885. His life, with only brief interruptions, was spent almost exclusively in that city. With few distractions from outside, Berg developed a rich inner life. The artistic sense of the boy, growing up in the comfortable home of a well-to-do middle-class family, awakened very early. At first, however, he was influenced primarily by literary impressions: Ibsen, Wilde and German literature at the turn of the century stimulated the youth. Self-taught, inspired by the musical studies of his brother, Charley, and his sister, he began to compose at the age of fifteen. His first songs, written in 1900, were *Heiliger Himmel* (Franz Evers), *Herbstgefühl* (Siegfried Fleischer), *Unter der Linden* (Walther von der Vogelweide). From this point on music was the youth's strongest medium of expression. In 1904 the nineteen-year-old youth made the acquaintance of Arnold Schönberg, who was teaching in Vienna at the time. With this, his future was decided: he who had shortly before taken a public office gave up his official career to devote himself exclusively to music.

The influence which his apprenticeship with Schönberg had upon Berg cannot be overestimated. It was a true awakening, which freed all that which was subconsciously slumbering in the sensitive youth. How much Schönberg appreciated Berg's great talent is shown, moreover, in the following words which he dedicated to Berg in 1930: "With pleasure I take this opportunity to pay tribute to the work and products of my pupil and friend, Alban Berg. Were not he and our mutual friend and his fellow-pupil, Anton von Webern, the greatest credit to my in-

fluence as a teacher, and were not these two my support in times of great artistic stress; for who could find anything better on this earth than their loyalty, steadfastness, and love? But let whoever is inclined to think that it is only gratitude, only friendship, which have inspired these words of acknowledgement, bear in mind that I can read music; that notes, which were still hieroglyphics to other musicians, could let me visualize the thought behind them and gain an impression of this talent. And I am proud that the positiveness of this impression and its accuracy enabled me to guide this great talent into the proper channels: towards the superb fulfilment of its individual potentialities, towards the greatest independence. But those qualities of mind and character which were indispensable for all this were innate in him and were in evidence at the very first lesson!"

Berg, in turn, always felt indebted to Schönberg's instruction, even when he frequently struck out on a road different from that of his master. For he knew that he owed to him the foundation of his ability and the whole spiritual trend of his creative work. Berg has acknowledged his profound indebtedness to Schönberg in the greater part of his writings on music and also by dedicating to his teacher three of his most important works: the Three Orchestra Pieces, Opus 6, his Chamber Concerto, and the opera *Lulu*.

In March, 1913, in Vienna, under the direction of Schönberg, Alban Berg's first orchestral work was performed: Nos. 2 and 4 of the Altenberg songs, Opus 4. The songs caused one of the worst concert scandals of all time. A riot broke out in the audience and the concert had to be cut short. This first contact with the general public made a deep and lasting impression on Berg.

In May, 1914, Berg saw the dramatic fragment *Wozzeck* by Georg Büchner in a Viennese theatre and immediately resolved to make an opera out of the play. During his military

service in the World War he found little time for this work. Nevertheless, the text of *Wozzeck* was finished by 1917, the music by 1920. After three fragments had been performed with great success in Frankfurt-am-Main in 1924, the premiere of the entire opera took place on Dec. 14, 1925 at the State Opera in Berlin under the direction of Erich Kleiber, which assured Berg his place in the world and made him famous as a composer overnight. The work created a sensation and was repeated several times in Berlin. But the opera also gave rise to violent polemics. Universal-Edition has preserved the most interesting in a special pamphlet *Alban Berg Wozzeck und die Musikkritik*. After the premiere *Wozzeck* embarked on a triumphant career, unique for such a difficult modern opera. By the end of 1936 the work had been performed 166 times in 29 different cities; in the United States it was given in Philadelphia and New York. In 1934 the Library of Congress in Washington acquired the manuscript of the score in three volumes.

Immediately after the completion of *Wozzeck*, while writing some chamber music works (Chamber Concerto and Lyric Suite), Berg began looking for the subject for a new opera. The *Wein-Arie* (1929) is to a certain extent a forerunner. After much deliberation and hesitation Berg finally decided in 1928 to compose music to Frank Wedekind's tragedy *Lulu*. Thus he returned once again to a play he had seen in his youth (1905). By the Spring of 1929 Berg had finished with his adaptation of the text of *Lulu*. In 1934 he completed the work in "particel," that is, in a version for which the vocal parts had been completely worked out, whereas the part for orchestra was noted on from two to three staves. Berg worked at the instrumentation up to his death. About one-third of the third act is finished. A musician familiar with Berg's method could complete the rest along Berg's lines on the basis of the parti-



cella, but such a task would demand time, self-sacrifice and devotion.

In the summer of 1934 Berg combined five symphonic excerpts from *Lulu* into a sort of Suite, which was played for the first time in Berlin under Kleiber late in November, 1934, with great success and was immediately repeated a number of times. On Dec. 11, 1935, the suite was played in Vienna. Berg, who was already fatally ill, took part in the preparations for the performance and was able to appear at the concert in person and acknowledge the recognition. It was the first time that he heard an orchestra play any of the music of *Lulu*, as well as the last time that any music reached his ears. The premiere of *Lulu* took place in Zurich after Berg's death. The work was brought to its first stage performance in June, 1937, under Robert Denzler's direction.

In the Spring of 1935 Berg interrupted the instrumentation of *Lulu* and began composing a violin concerto, which was suggested to him by the American violinist, Louis Krasner. Berg hesitated over its execution a long time and was undecided about the form which the work should take. Late in the Spring of 1935 a beloved young friend, Manon Gropius, died. She was the beautiful daughter of Alma Maria Mahler, with whom Berg and his wife were close friends. In a state of feverish activity, at an almost unheard of pace, he sketched within a few weeks the complete violin concerto, giving it the form of a requiem for Manon Gropius, never suspecting that it was to be his own requiem. On Aug. 11, 1935, the score of the concerto was finished. It was not performed until after Berg's death. Hermann Scherchen conducted it for the first time on April 19, 1936 in Barcelona. The soloist was Krasner, who has since played the concerto many times in many cities of Europe and America.

After completing the violin concerto, Berg wanted to take

a brief rest. An abscess, however, forced him to enter a hospital in December. After a short period of intense, but stoical suffering, he died on Dec. 24, 1935. Up to his last breath he occupied himself incessantly in his delirium with his opera *Lulu*.

In Alban Berg the world lost one of the most important musicians of modern times. His highly imaginative creative faculty with its wealth of original ideas, his tremendous formal and technical ability, and his colourful instrumentation are guarantees that his works will live. But Berg was an unusual figure also as a man; his impressive appearance, about which were reminders of Oscar Wilde, made of him the prototype of a romantic artist. His kindness and humour were irresistible. Despite all his international successes and honours he remained the simple, modest man, who lived for his work.

#### CATALOGUE OF BERG'S WORKS

- Two Operas: *Wozzeck* (1914-21); *Lulu* (1928-34).  
 Three Orchestra Pieces, Opus 6 (1913-14).  
 Five Orchestral Songs to picture-postcard texts by Peter Altenberg, Opus 4 (1912).  
*Der Wein*, concert aria for soprano and orchestra (1919).  
 Violin Concerto (1935).  
 Chamber Music—String Quartet, Opus 3 (1910), Four Pieces for clarinet and piano, Opus 5 (1913), Chamber Concerto for piano, violin and 13 wind instruments (1923-25), Lyric Suite for string quartet (1925-26).  
 Piano Sonata, Opus 1 (1906-08).  
 Songs—Seven Early Songs (1905-08), Four Songs, Op. 2, to words of Hebbel and Monbert (1908-09).  
 Literary Works—Guides to Arnold Schönberg's *Gurrelieder*, *Kammersymphonie*, and *Pelleas und Melisande*; the radio dialogue, "Was ist atonal?", printed in No. 26/27 of the Viennese music magazine "23" (1936); critical and miscellaneous writings, collected and published in the third section of Willi Reich's biography of Berg (in collaboration with Ernst Krenek and Theodor Wiesengrund-Adorno).  
 Arrangements for piano—Schönberg's *Gurrelieder*, Franz Schreker's opera *Der ferne Klang*; two vocal movements of Schönberg's Quartet in F-Sharp Minor.

# ERNEST BLOCH

BY *Marion Bauer*

IN THIS AGE of the gradual materialization of art, Ernest Bloch is as "a voice crying in the wilderness." The voice is that of a Hebrew prophet. It cannot be said, however, that as a young man he believed himself to have had a mission. His was a pronounced musical talent which sought an outlet, but when he found his most typical mode of expression, perhaps to his own surprise, it seemed as though an ancestral tradition had used him as its channel. The young Bloch, a child of his age, was interested in the innovations of Debussy, the harmonic daring and colour effects of the impressionists, the orchestral achievements of Strauss, of Mahler, perhaps, and Bruckner. All these went into the development of his style, but when his innermost being declared itself, a powerful and prophetic personality emerged.

Ernest Bloch was born in Geneva, Switzerland, July 24, 1880. His father had a clock business for which the son at one time had to interrupt his music study so as to become a travelling salesman. The violin was young Bloch's instrument. But he decided before he had reached his 'teens that he would become a composer. He made good his decision by composing a quartet and an *Oriental Symphony* before he was fifteen. In Geneva, his first teachers were Jaques-Dalcroze and L. Rey. In 1897 he went to the Brussels Conservatory where, until 1899, he was a pupil of Eugen Ysaÿe and F. Rasse. This was followed by a year at the Frankfort Conservatory under Iwan Knorr and one in Munich with Ludwig Thuille.

Bloch relates an amusing story which illustrates his early

interest in the most advanced musical styles. In Munich there was a music shop which was much patronized by the students. After a concert in which was programmed a work by Richard Strauss, Bloch went to the shop and enthusiastically asked to see everything in stock by Strauss. He met with an icy stare from the old custodian of the shop, a refusal even to let him have a look at the scores, and the remark that such music was not for the young student, in fact, that it was bad for his musical morals! Years later, Bloch returned to Munich and revisited the music shop. There the venerable shop keeper still served his clients. He did not recognize the former student but when Bloch asked what he had that was new and interesting, the old man proudly pulled out many Strauss scores with the remark, "Here are all of the works of the great master Strauss!" But Bloch knew the scores better than most of his customers.

For a few years, Bloch made his headquarters in Paris, where his first published work, *Historiettes au Crépuscule* for voice and piano, was issued in 1903. His lyric-drama *Macbeth*, based on a libretto from the Shakespearean play by Edmond Fleg, was begun at this time and finished in 1909. During the period he was at work on the opera, he completed the tone poems *Hiver-Printemps* in 1905, and *Poèmes d'automne*, four songs with piano or orchestra, in 1906. In 1909-10, Bloch conducted orchestral concerts at Lausanne and Neuchâtel. The two Psalms, 137 and 114, for soprano and orchestra, date from 1912; the *Trois Poèmes Juifs* (*Three Jewish Poems*) for orchestra, from 1913, and the Psalm 22 for baritone, from 1914. In 1915, he became professor of composition and aesthetics at the Geneva Conservatory. This was terminated by his first visit to America in 1916.

In the meantime the production of *Macbeth* at the Opéra Comique in Paris on Nov. 30, 1910, had been one of the important events of his pre-American career. The score reveals a definite musical personality with a driving sense of drama

and emotional intensity; repetitious rhythmic figures which seem to picture the hand of fate; an extraordinary gift of vocal declamation; the use of harmonic dissonances which heighten the effect of drama; a melodic line of beauty when the occasion demands; and great choral numbers which reveal Bloch's contrapuntal skill. His manner of musical characterization has been compared to Mussorgsky's *Boris Godunoff*.

But the opera was not repeated. Such criticisms as the following from *Le Ménestrel* (quoted in part from N. Slonimsky's *Music Since 1900*) shows with what misunderstanding and lack of sympathy it was received by some, though by no means all, of the critics: "This music is an indecipherable rebus, rhythmically as well as tonally, and I ask myself how the singers and the orchestra found their way through it. As to the rhythm, it is not only capricious but downright incoherent as a result of incessant changes of meter. . . . As to harmonic sequences, they are no less extraordinary, and one can qualify them as savage. . . . It is noise for the sake of noise and the abuse of trumpets would break the sturdiest ear drums."

More than 27 years later, on March 5, 1938, *Macbeth* achieved its second hearing which came about in Naples. The French libretto was translated into Italian by Mary Tibaldi-Chiesa. Unfortunately, in spite of a genuine artistic success, the opera had to be withdrawn from the theatre's repertory because of national conditions and anti-Semitic hostility. Again Bloch was a victim of circumstance.

Over his signature, Bloch made the following manifesto, which prefaces an article by Mary Tibaldi-Chiesa of Milan in *Musica Ebraica*, published in Jerusalem in 1938:

"In my work termed 'Jewish'—my Psalms, *Schelomo*, *Israel*, *Three Jewish Poems*, *Baal Shem*, pieces for the cello, *The Sacred Service*, *The Voice in the Wilderness*—I have not approached the problem from without—by employing melodies more or less authentic (frequently borrowed from or under the

influence of other nations) or 'Oriental' formulae, rhythms or intervals, more or less sacred!

"No! I have but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents . . . a voice which surged up in me on reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, the Prophets. . . .

"This entire Jewish heritage moved me deeply, it was re-born in my music. To what extent is it Jewish, to what extent is it just Ernest Bloch, of that I know nothing. The future alone will decide."

Much earlier, Bloch stated his aims as follows: "It is not my desire to attempt a 'reconstitution' of Jewish music. . . . It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible. . . . All this is in us, all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."<sup>1</sup>

The works which particularly delineate this soul belong to what is known as Bloch's "Jewish Cycle." He stated to Signora Chiesa that "In Psalm 22 there is the lament of the man in chains, his call to God, that He might free and save him." As to the deep meaning of Psalm 22, both human and universal, Bloch said that the Biblical text was a pretext for him. It was the embodiment of an idea that had tormented him for years, which he found expressed in the Psalms and in Israel's Prophets—"the idea of the suffering of humanity and of justice and happiness to be realized on earth: the vital essential cosmic element in the prophetic soul."

<sup>1</sup> This was quoted from Roger Sessions' article on Bloch in *Modern Music* November-December, 1927. Practically the same statement appears in the *Musical Quarterly* in the article by Guido M. Gatti.

Not only in the Psalm but in practically every work in the "Jewish Cycle" one finds the same motive. It is in the last of the *Three Jewish Poems*, the *Cortège Funèbre* in which he mourns the death of his father. Also in the opening of the *Israel Symphony* and in the rhapsody for cello, *Schelomo*. *Schelomo* is probably the best known of Bloch's works in large form. Planned on the book of Ecclesiastes, he made many sketches but was undecided into what language to cast it. Only Hebrew seemed appropriate, but he did not have sufficient command of Hebrew to use it in music. At the close of the year 1915, while in Geneva, he met the cellist, Alexander Barjansky, and from the cellist's request for a work came the idea to employ that instrument in place of a voice for Ecclesiastes. Bloch called the Rhapsody for violoncello *Schelomo*, the Hebrew name for Solomon, the one to whom tradition ascribes the authorship of the book of Ecclesiastes. "There was no definite program, no set purpose to describe or narrate," Signora Chiesa writes, "but he had saturated himself with the Biblical text, and was deeply moved by the misery through which the world was passing. *Schelomo* was thus the fruit of a strong impulse."

The introduction, *lento moderato*, expresses a lament on the idea, "Vanity of vanities, all is vanity." The mood is pessimistic. The cadenza which follows embodies many of the themes of the work. In the *andante moderato*, in a theme for violas, it seems as though Solomon were relating the experiences which led him to the statement that all is vanity and vexation of spirit. In the luxury of orchestral colouring and harmonic richness, the composer seems to suggest the opulence of Solomon's court, "Solomon in all his glory," as it were. But he reiterates "All is vanity" and, in the voice of the cello, meditates with idealistic yearning on what might be. When Bloch wrote program notes for a performance of *Schelomo* in Rome, Jan. 22, 1933, on which occasion he conducted the work with Barjansky as soloist, he stated: "Nearly all my works, as sombre as they may

be, end with an optimistic conclusion, or at least with the ray of hope. This is the only one that concludes with an absolute negation. But the subject required it. The only passage of light and hope comes after Schelomo's meditation. I discovered its true sense . . . fifteen years after I had written it. . . . And I have used it to illustrate a page of my *Avodath Hakodesh* (Sacred Service), where the words express the hope, the ardent desire, that one day men may at last recognize that they are all brothers and may live in harmony and in peace."

Bloch's American period began in 1916, when he went to the United States as conductor for the American dancer, Maud Allan. This visit led to his becoming an American citizen. He has been one of America's best-known teachers of composition and one of the foremost of America's foreign-born composers. He was first connected with the David Mannes School in New York; in 1920, he received the appointment as director of the newly founded Cleveland Institute of Music; in 1926 he resigned to go to California to act as head of the new San Francisco Conservatory, where he taught until 1930 when he received a subsidy covering a ten-year period in which to devote himself to composition exclusively.

Ernest Bloch's influence on American music is not confined to the works he wrote while living here, but is to be measured also by the many composers whose training he furthered and whose musical style he helped to form. To mention only a few, Roger Sessions was his pupil and associate at Cleveland; he taught also, Douglas Moore, Bernard Rogers, Randall Thompson, Frederick Jacobi, Quincy Porter, Ernst Bacon, Theodore Chanler, Herbert Elwell, Isadore Freed, Ethel Glenn Hier, Rosalie Housman, LeRoy J. Robertson, Ethel Leginska, Mark Brunswick, Ray Green, who succeeded Bloch as head of the San Francisco post, George Antheil, and many others.

Although written without programmatic intention, the chamber music reflects the same drama of the spirit, the same



frenzy, barbarity, heartbreak, passion, the same idealism, uncompromising sincerity, and exoticism as the Jewish Cycle. The Hebrew prophet still speaks although he has chosen absolute music in which to express his thoughts. His idiom is personal, individual, original, and gradually in these works, the language of the prophet takes on the accents of a thoughtful man who lives and moves in a troubled world rather than in the realm of the spirit.

Bloch's String Quartet in B Minor, introduced to America in 1916 by the Flonzaley Quartet, abounds in fascinating rhythmic figures insistent and passionate; in lovely melodic patterns which grow into long lines of emotional lyricism or contract into abrupt fragments; in clearly defined designs which work into masterly handling of formal construction; and in treatment of cutting dissonances or of richly colourful harmony.

The Suite for Viola, which was awarded the Coolidge Prize for the Berkshire Chamber Music Festival, had its premiere on Sept. 27, 1919, at Pittsfield, Mass., where it was played by Louis Bailly and Harold Bauer. After a generation, in the opinion of many, it remains one of the greatest works for viola ever written. Though composed originally for viola and piano, Bloch also orchestrated the piano part. The Violin Sonata has pages of a serenity not frequently found in the earlier works although it appears again in the Quintet. Though none of these works can be called simple in conception, in the Sonata Bloch has achieved clarity in structure and a rare beauty in harmonic and melodic treatment. The work was finished in 1920, and played at the first Festival of the International Society for Contemporary Music at Salzburg in August, 1922. The Piano Quintet had its premiere in New York on Nov. 11, 1923 at the inaugural concert of the League of Composers, on which occasion the Lenox String Quartet, with the late Sandor Harmati as first violinist, joined Bauer in a memorable performance.

Again Bloch's profound feeling and rich harmonic palette are in evidence. Emotional intensity is increased by the occasional use of quarter-tones. A work of great charm and popular appeal, though one in which the most prominent characteristics of Bloch are absent, is the *Concerto Grosso* for string orchestra with piano obbligato. Bloch wrote it for his students at the Cleveland Institute of Music, evidently to show them the neo-classic application of the classic form.

Bloch has been the recipient of several prizes, the most remunerative of which was that offered by *Musical America* in the season of 1927-28 for his "Epic Rhapsody" *America* (1925). This paean to the land of his adoption has been judged as displaying points of both strength and weakness. Bloch stated his aims as expressing in music a future credo of all mankind, "the common purpose of widely diversified races ultimately to become one race, strong and great." The work attempts a musical résumé of American history beginning with 1620 and ending with 1926. The Indians, the Mayflower, the landing of the Pilgrims, the Civil War, the Present and the Future are celebrated in the pages of his score. A final anthem, conceived as a work to be sung by chorus in which the audience should join, has a commonplaceness necessary perhaps for the purpose of popular appeal, but it has been the cause of much unfavourable criticism. The anthem, however, is the germ from which the entire work springs, with other motives, used cyclically throughout the three movements, "rising, falling, developing, and finally asserting itself" at the close in a hymn which could today be taken out and sung effectively and appropriately by every school chorus and community chorus. Bloch has cleverly woven folksongs, Indian themes, war songs, *Old Hundred*, jazz (and excellent, exciting jazz at that!) into a score which he wrote with evident affection and sincerity.

Shortly after *America*, Bloch composed another work, *Helvetia*, as a tribute to the land of his birth. Although not re-

garded as one of his important scores, it may have filled a need for him to express his love for Switzerland by writing this "symphonic fresco" in which he used Swiss tunes to celebrate "The Land of Mountains and its People."

In 1929 the Academy of Santa Cecilia in Rome conferred an honorary membership upon Ernest Bloch (and to Arthur Honegger also). It may have been this gesture from Italy which influenced Bloch to go there during his sojourn in Europe after 1930. He has received greater recognition in Italy than in any other European country except, perhaps, England where an Ernest Bloch Society was formed in 1937. It began its activities with three concerts of his chamber music, and in 1938 the City of Birmingham Orchestra gave the first performance in Europe of his *Evocations*, a symphonic suite which he finished in 1937. This followed his symphonic poem with cello obbligato, *The Voice in the Wilderness* (1936), and a Piano Sonata (1935).

In 1930, Gerald Warburg of New York commissioned Bloch to write a musical setting for the service in the Reformed Synagogue. From 1932 to 1934, Bloch gave it his complete and devoted attention. This Sacred Service (*Avodath Hakodesh*) was the apotheosis of his Jewish Cycle and the composer regards it as the quintessence of his life experience as man and artist. In order better to work with the original text, Bloch studied the Hebrew language. He followed the five chief liturgical sections prescribed by tradition, adding particular texts of his own choosing. The Sacred Service is written for baritone solo, chorus, and orchestra.

The role of Cantor, whom Bloch personifies as leader and prophet, is given to the baritone voice which has throughout the character of declamation or of recitative. The choruses mirror the Cantor's mood, but frequently become more lyrical. Bloch has caught the latent power and psychological import of the text which he has translated into a profound masterpiece.

A unity of formal construction, greater simplicity and calm than one finds in other Bloch scores, the use of modal rather than chromatic harmony, a mastery of contrapuntal style, a great sincerity and devotional depth, a many-sided personality, are revealed in the pages of the Sacred Service. The entire work reaches a dramatic and artistic climax in the Epilogue.

When Bloch's Concerto for Violin and Orchestra was played by Josef Szigeti in December, 1938, the program notes made mention of the fact that its composer used American Indian themes. Perhaps the intervallic construction of the opening fanfare and also of the entrance of the violin solo might be forced into a Red Man's idiom, but it seemed quite characteristic of Bloch's earlier style, and in spite of his words, "I can only say that there is in it no 'Jewish' inspiration or intention," one feels strongly the Hebraic influence and earlier methods. The Concerto was completed at Châtel, Haute-Savoie, in January, 1938.

Twenty-two years after Ernest Bloch's compositions were first played in Boston by the Boston Symphony, he was again invited, this time by Serge Koussevitzky, to participate in a program of his works: excerpts from *Macbeth*, *Three Jewish Poems*, *Schelomo*, *Helvetia*, and *America*.

More than any other composer we can say of Ernest Bloch that he is a link between the far-distant past and the enigmatical future. How completely he has fulfilled the prophecy of Romain Rolland who wrote to Bloch in 1915, after hearing his first *Symphony* in C-Sharp Minor! "Your symphony is one of the most important creations of the modern school. I do not know of any other work in which is revealed a more opulent, a more vigorous, a more impassioned temperament. It is marvellous to think that one has to do with a first work. Had I known you at that time, I should have said: 'Pay no attention to the faultfinding and the praises and the opinions of others. You are your own master. Do not let yourself be turned aside

or thrown off the track by anything. Go on expressing yourself in the same way, freely and fully; I guarantee that you will become one of the masters of our time!<sup>1</sup> " 2

## CATALOGUE OF BLOCH'S PUBLISHED WORKS

### FOR THE THEATRE

*Macbeth*, opera (1903-09).

### FOR ORCHESTRA

Symphony, C-Sharp Minor (1901-08).

*Hiver-l'Printemps*, two symphonic poems (1904-05).

*Israel* Symphony, with two sopranos, two contraltos and bass (1912-16).

*Trois Poèmes Juifs* (1913).

*Schelomo*, Rhapsody for cello and orchestra (1915).

Concerto grosso, string orchestra with piano obbligato (1924-25).

*America*: an Epic Rhapsody (1926).

*Four Episodes*, chamber orchestra (1926).

*Helvetia, the Land of Mountains and its People: A Symphonic Fresco* (1929).

*Voice in the Wilderness*, symphonic poem with cello obbligato (1936); also with piano.

*Evocations*, symphonic suite (1937).

Concerto, violin and orchestra (1938).

### FOR VOICE AND ORCHESTRA

*Poèmes d'automne*, four songs (Béatrix Rodès) (1905-06) also with piano.

*Prelude* and two Psalms (137 and 114), high voice (1912-14).

Psalms 22, low voice (1914).

### FOR CHORUS

Sacred Service (*Avodath Hakodesh*), baritone solo, chorus and orchestra (1932-34).

### CHAMBER MUSIC

String Quartet in B Minor (1916).

Suite, viola and piano (1918-19); also with orchestra.

Sonata, No. 1, violin and piano (1920).

<sup>1</sup> Quoted from *The Musical Quarterly*, January, 1921, Ernest Bloch by Guido M. Gatti.

*Quintet*, piano and strings (1923-24).

*Three Nocturnes*, piano, violin and cello (1924).

*Poème mystique* (Sonata No. 2), violin and piano (1924).

*In the Mountains*, string quartet (1925).

*Night*, string quartet (1925).

*Three Landscapes*, string quartet (1925).

*Prelude (Recueillement)*, string quartet (1929).

#### FOR PIANO

*Enfantines* (10 Children's Pieces).

*Five Sketches in Sepia*.

*In the Night*; also for orchestra.

*Nirvana*.

*Poems of the Sea*.

*Sonata* (1935).

#### FOR VIOLIN AND PIANO

*Baal Shem: three Pictures of Chassidic Life* (1923).

*Melody* (1924).

*Exotic Night* (1925).

*Ahodab: a Yom Kippur Melody* (1929).

#### FOR CELLO AND PIANO

*From Jewish Life*, three sketches (1925).

*Méditation hébraïque* (1925).

#### SONGS

*Historiettes au crépuscule*, four songs (Camille Mauclair) (1903).

# FERRUCCIO BUSONI

BY *Edward J. Dent*

FERRUCCIO BENVENUTO BUSONI, Italian composer and pianist, was born April 1, 1866, at Empoli. His father, Ferdinando Busoni, was a clarinet player, descended from a family of small peasant proprietors at Empoli in Tuscany; his mother, Anna Weiss, came of a family originally German. Her grandfather was a painter and gilder at Ljubljana; her father, Giuseppe Weiss, a commercial agent at Trieste, married an Italian, Caterina de Candido, and Anna was brought up as a passionately patriotic Italian and a devout Catholic. There is no reason to suppose, as has been erroneously suggested, that any of Busoni's ancestors were Jewish.

Ferruccio spent his early childhood with his grandfather at Trieste; he made his first appearance in public there as a pianist at the age of seven. For some years he travelled about with his parents in Southern Austria exciting some interest as a child prodigy. His only teachers were his parents—Anna Busoni was a capable pianist in the fashionable style of Thalberg. Through the kindness of Wilhelm Kienzl he was able to study composition for a year in 1880-81 at Graz under Dr. Wilhelm Mayer-Remy, and in 1886 he went to Leipzig for further study. In 1889 he went as a pianoforte teacher to the Conservatory at Helsingfors, where he met Gerda Sjöstrand, the daughter of a Swedish sculptor, whom he married in the following year.

For a short period in 1890 he taught at Moscow, and from 1891 to 1894 he was in America, chiefly at the New England Conservatory. In 1894 he returned to Europe and settled in Berlin, as being the most convenient centre for a pianist who

toured the whole of Europe; and with few interruptions Berlin remained his home until his death.

Busoni at this time was known chiefly as a pianist. His father, a man of reckless and unreliable character, was the severest of taskmasters, and had educated his son to an insatiable ambition, with the result that by unrelenting practice he had become a player of astonishing virtuosity. His style, founded largely on that of Rubinstein, whom he had heard and met in his boyhood at Vienna, was considered to be ultra-romantic, and was very severely criticized by the upholders of the classical tradition represented by Clara Schumann. In his youth he had been a voluminous composer and had published a large quantity of works which he afterwards wished to repudiate; many of them show more facility than originality, but they invariably show a distinguished sense of style and technical accomplishment.

During the earlier years of the present century Busoni's musical outlook underwent a considerable change. He became less interested in pianoforte-playing and devoted himself more to composition; he heard Verdi's *Falstaff* and suddenly realized that he himself was an Italian musician too. His long years of residence in Germany had almost made him a German; he now began to understand that his natural sympathies were with the South, and Verdi's *Falstaff* showed him a new type of music that was fundamentally Italian and yet pointed further ahead towards the future than anything of Wagner.

Another new occupation during these years was teaching; at the New England Conservatory Busoni had detested the dreary routine of regular lessons, but in the classes for advanced pianists which he held at Weimar in 1900 and 1901 by invitation of the Grand Duke Carl Alexander he found a new pleasure and stimulus in the free and intimate intercourse with a number of ardent and enthusiastic students. It was for these that he composed his pieces called *Elegies* and *An die Jugend*. A further activity of this period was conducting; from 1902



to 1909 he gave a series of orchestral concerts in Berlin at which he brought out a number of works by composers then comparatively unknown—Elgar, Delius, Debussy, Sibelius, Carl Nielsen, Vincent d'Indy, Albéric Magnard, Bartók and Pfitzner—all of whom were (needless to say) received with savage hostility by the Berlin critics.

Busoni himself regarded his Violin Sonata in E Minor (composed in 1898) as his first really good work. To the same period belong the Violin Concerto (1896-97), the *Comedy Overture* (1897) and the great Pianoforte Concerto in five movements (1903-04). In 1912 (Hamburg, April 12) he brought out his first opera, *Die Brautwahl*, on a story from E. T. A. Hoffmann; the opera had only a moderate success, mainly because it was overloaded with music and contained material enough for half a dozen operas.

In 1913 Busoni accepted the directorship of the Liceo Rossini at Bologna, in the hope that it would afford him the opportunity, for which he had always longed, of establishing himself in Italy and making himself a great leader of music in his own country. Bologna was a painful disappointment. The municipal authorities, to whom he was responsible, were reluctant to carry out his suggested reforms, and resentful of the long periods during which he was absent on concert tours. Local political strife and later the outbreak of war in the summer of 1914 made the position worse. In January, 1915, Busoni sailed for America, but returned to Europe after nine months. For the rest of the war he settled at Zurich and refused to enter any of the belligerent countries. At Zurich he produced two more operas—*Turandot*, his own adaptation of Gozzi's play, based on some incidental music composed for the play in 1904, and *Arlecchino* (libretto by himself), a brilliant and bitter satire on the war and on many other aspects of human folly and frailty. These came out together on May 11, 1917.

Busoni went to Paris and London as soon as the war was

over; it was evident that he was much broken in health. He was in many ways a changed man, and it was from this date that he developed a style of interpretation which was peculiar to himself. The virtuosity of his younger days had now become the servant of what one may perhaps call a spirit of mysticism. If he composed a new work himself (and there were several pianoforte works of this period, the Sonatinas, the Toccata and the Fantasia on *Carmen* among others) he would play it once in public as if to try out the effect of it on an audience; otherwise he limited his repertory to little more than three or four of the last sonatas of Beethoven, the Sonata of Liszt, the Ballades of Chopin, and a few works of Bach, playing all of these in the spirit of a seer and a visionary, to the complete bewilderment of conventional-minded critics.

He returned in the autumn of 1920 to his Berlin domicile and was appointed by the Weimar government to a special professorship for composition. Philipp Jarnach, Kurt Weill and Vladimir Vogel are the most distinguished of his composition pupils. But although he continued to pay visits to Paris and London, where his recitals were memorable events attended by professional pianists as well as by amateurs, his mind was almost wholly concentrated on the composition of his last opera *Doktor Faust*. He had sketched the libretto of it in December, 1914, basing it not on Goethe but on the old German puppet-play; but he did not live to finish the music. In January, 1922, he played in London and in Glasgow, Manchester and Bradford; after that he played in Paris. In May he played at Hamburg and (May 29) in Berlin--his last appearance in public. The kidney disease from which he suffered became gradually worse and worse, and he died on July 27, 1924. *Doktor Faust* was completed by his pupil Philipp Jarnach, a Spaniard, and was first produced at Dresden, May 21, 1925.

Those who never heard Busoni play during those last years (1919-22) can have no conception of the prophetic inspira-

tion and grandeur of his performance. His technical achievements in mere speed and strength must have far surpassed anything accomplished by Liszt and Rubinstein. The most remarkable features of his technique were an incredibly rapid and accentless *scorrevole*; a huge stretch and firmness of attack in heavy chords; gradations of tone-colour, perfectly controlled, and having the unbroken evenness of organ stops; a superb *forte* and *fortissimo*—it can be said unhesitatingly that the louder Busoni played the more beautiful the sonority of his tone became; lastly he had a system of pedalling exclusively his own, by which he would produce waves upon waves of resonance, through which he would make a *cantabile* theme stand out in absolute clarity. This summary description of his technique takes no account of the spiritual qualities of his interpretations, though the marvels of these could only have been made manifest through the technical skill that was so carefully hidden in the background.

Busoni was above all things a thinker and a philosopher. It was only natural that a man of his wide international culture should at different times have been fascinated by Ibsen, by Nietzsche and by Gabriele d'Annunzio. His essays and criticisms, still more his letters, a small proportion of which have now been published, give some idea of the provocative and stimulating character of his conversation. He was a man of warmly affectionate temperament and irrepressible humour; his married life with Gerda Sjöstrand brought them both 34 years of unclouded happiness, and his kindness and thoughtfulness for his pupils were inexhaustible.

It is by his compositions that he must now be remembered. In his lifetime even the more friendly critics were inclined to assume that a man whose accomplishment as a pianist was so remarkable could not possibly be considerable as a conductor or as a composer. His music was never addressed to the multitude—"all art is aristocratic," he himself maintained—and

is not likely even now to make a wide popular appeal. It appeals all the more to those who in music value the intellectual and contemplative aspects more than the erotic and the dionysiac.

Busoni's most immediately attractive works are those of the period 1890-1905—the Violin Sonata, *Comedy Overture*, etc. The Sonatinas for pianoforte all present strange and delicate problems, especially the second. For great concert rooms the most imposing works are the Pianoforte Concerto and the less known *Indian Fantasy* (pianoforte and orchestra) based on American Indian themes and inspired by Busoni's admiration for the American landscape. (Busoni paid five visits to America, 1891, 1904, 1910, 1911, and 1915.)

*Turandot* and *Arlecchino* are brilliant and amusing little works which deserve to find more frequent performance.

Busoni's real masterpiece is *Doktor Faust*, a work in which he sums up the experiences of a lifetime; it is a drama on a spiritual plane far removed from the normal operatic level, and it will remain one of those operas, like *Les Troyens* of Berlioz, which are revived and presented only at rare and solemn intervals.

## CATALOGUE OF BUSONI'S WORKS

### STAGE WORKS

*The Bridal Choice* (1908-11).

*Turandot* (A Chinese Tale after Carlo Gioszi) (1917).

*Arlecchino, or The W'indows* (1914-16).

*Doktor Faust* (1916-24).

### FOR ORCHESTRA

Symphonic Suite for Orchestra, Op. 25 (1888).

Second Orchestral Suite, Op. 34a (1895).

*Turandot Suite*, Op. 41 (1904).

*Die Brautwahl*, Suite, Op. 45 (1917).

*Berceuse Élégiacque* (The man's lullaby at his mother's coffin), Op. 41 (1909).

*Nocturne Symphonique*, Op. 43 (1912).

*Rondo Arlecchinesco*, Op. 46 (1915).

- Indianisches Tagebuch* (second book of the Indian Diary), Op. 47 (1915).  
 Sarabande and Cortège, two studies for *Doktor Faust* for orchestra, Op. 51 (1922).  
 Symphonic Poem, Op. 32a (composed 1888-89; revised 1893).  
*Comedy Overture*, Op. 38 (composed 1897—revised 1904).  
 Waltzes, Op. 53 (1920).

## CHAMBER MUSIC

- String Quartet in C Major, No. 1, Op. 19 (1880-81).  
 String Quartet in D Minor, No. 2, Op. 26 (1889).  
 First Sonata for violin and piano, Op. 29 (1890).  
 Second Sonata for violin and piano, Op. 36a (1898).  
 Kleine Suite for violoncello and piano, Op. 23 (1886).  
 Serenata for cello and piano, Op. 34 (1882).  
 Bagatelles for violin and piano, Op. 28 (1888).  
*Kultaselle*, ten variations on a Finnish folk-song for violoncello and piano (c. 1891).  
 Albumblatt (for flute or muted violin and piano) (1917).  
 Elegy for clarinet and piano (1921).

## FOR PIANO AND ORCHESTRA

- Konzertstück, Op. 31a (1890).  
 Concerto for piano and orchestra with chorus of male voices, Op. 39 (1903-04).  
*Indian Fantasy*, Op. 44 (1913).  
 Romanza e Scherzoso, Op. 54 (1921).

## FOR OTHER SOLO INSTRUMENTS AND ORCHESTRA

- Concerto for violin, Op. 35a (1896-97).  
 Concertino for clarinet and small orchestra, Op. 48.  
 Divertimento for flute and orchestra, Op. 52 (1922).

## VOCAL WORKS WITH ORCHESTRA

- Ave Maria*, Op. 35 (1882).  
*The Four Seasons*, Op. 40 (1882), four poems for male voices (soli and chorus).  
 Songs, Op. 49 (1918): *Altoun's Prayer* (*Turandot*); *Mephistopheles Song* (*Goethe's Faust*); *Unter der Linden* (*Under the Lime Tree*), for soprano and orchestra (1885); *Il Sabato del Villaggio* (*The Village Saturday*), cantata for soli, chorus and orchestra (1882); *Zigeunerlied* (*Gypsy Song*), for baritone and orchestra, Op. 55 (1923); *Grausige Geschichte vom Münzjuden Lippold* (*The Horrible History of the Jew Coiner Lippold*), from *Die Brautwahl* (1923).

## SONGS WITH PIANO

- Ave Maria*, Op. 1 (1887).  
*Ave Maria*, Op. 2 (1878).  
 Two Songs: Op. 15 (1884): *I saw thee weep; The waters of Babylon*.  
 Two old German Songs, Op. 18 (1885): *Wohlauf! Der Kühle Winter ist vergangen* (von Reuenthal); *Unter der Linden* (Walther von der Vogelweide).  
 Two songs for a low voice, Op. 24 (1879): *Es zieht sich eine blut'ge Spur; Es ist bestimmt in Gottes Rath*.  
 Two songs: *Wer hat das erste Lied erdacht?* (1880); *Bin ein fahrender Gesell* (1884).  
 Album Vocale, Op. 30 (1884): *Il fiore del pensiero; L'ultimo sonno; Un organetto suona per la via; Ballatella*.  
*Lied der Klage* (*Songs of the Morning*), Op. 38 (1878).  
*Des Sängers Fluch* (Uhland), Op. 39 (1879).  
 Two poems by Goethe: *Keinen Reimer wird man finden; Es war einmal ein König* (1919).  
*Die Bekehrte* (Goethe) (1921).  
*Schlechter Trost* (Goethe) (1924).

## FOR PIANO

- Opus 3 Cinq Pièces pour Piano (1877).  
 4, 5, 6 Trois Morceaux (published 1884).  
 8 Scherzo (1877).  
 9 *Una Festa di Villaggio*, six characteristic pieces (published 1882).  
 10 *Tre pezzi nello stile antico* (published 1882).  
 11 *Danze Antiche* (published 1882).  
 12 *Racconti fantastici* (1878).  
 13 *Danza Notturna* (published 1882).  
*Macchiette medioevali* (Medieval Figures) (published 1883).  
 14 Minuetto (1878).  
 16 Six Etudes (1883).  
*Etude* (1883), en forme d'Adagio d'une Sonate (intended for Opus 16).  
 Two additional études in ms.; also intended for Opus 16 (1883).  
 Sonata in F Minor (1883).  
 17 Etude en forme de Variations (published 1884).  
 20 Zweite Balletszene (published 1885).  
 21 Prelude e Fuga in stile libero (1878).  
 22 Variationen und Fuge (1884).  
 25 Gavotta (1878).

Opus 30 Kontrapunktisches Tanzstück, Kleine Ballet Szene III (1890), revised during the war as Zwei Tanzstücke for Piano.

30a *Waffentanz* (War Dance); *Friedentanz* (Peace Dance) (published 1914).

32 Marcia di pacsani e contadine (published 1883).

33 Vierte Ballet Szene (published 1894).

33a Vierte Ballet Szene, Walzer und Galopp (Revision of Op. 33).

33b Stücke für Piano (published 1896).

36 Preludio e Fuga (published 1882).

37 24 Preludes (1879-80).

61 Menuetto capriccioso (1879).

70 Gavotte (1880).

*Elegien*, seven pieces for piano: *Nach der Wendung*; *Alp Italia*; *Mein Seele bangt und hofft zu dir*; *Turandots Frauengemach*; *Die Nächtlichen*; *Erscheinung*; *Berceuse* (1907).

*An die Jugend*, a series of pieces published in 1909.

*Nuit de Noël, Esquisses* (published 1909).

*Indianisches Tagebuch* (Book 1), *Indian Diary* (1915).

Drei Albumblätter for piano (1917-21).

Toccata: Preludio, Fantasia, Ciaccona (published 1921).

Ten Variations on a Prelude of Chopin in C Minor (published 1922).

Five Short Pieces for the Study of Part-Playing (published 1923).

Fantasia after J. S. Bach (published 1909).

Fantasia Contrappuntistica (four versions composed between 1910 and 1912).

Two Contrapuntal Studies after J. S. Bach: Fantasia and Fugue in A Minor; Variations and Fugue on a theme of Frederick the Great (published 1917).

Six Sonatinas: The first composed in 1910; the second, 1912; third, 1916; fourth, 1917; fifth, a free transcription of Bach's small Fantasia and Fugue in D Minor (published 1919); the sixth on Bizet's *Carmen*.

*Klavierübung*: first edition in five parts (1917).

*Klavierübung*: second edition in ten parts (1925).

#### FOR PIANO—FOUR HANDS

Opus 27. *Finnländische Volksweisen* (Finnish Folk Tunes) (published 1889).

#### FOR TWO PIANOS

Improvisations on Bach's Chorale: *Wie wohl ist mir, O Freund der Seele* (1916).

Duetto Concertante after the finale of the piano concerto in F Major by W. A. Mozart (1919).

Fantasia Contrappuntistica (published 1922).

#### FOR ORGAN

Opus 7. Prelude and Fugue (1881).

#### TRANSCRIPTIONS AND ARRANGEMENTS

##### For Piano and Orchestra

Concerto in D Minor, J. S. Bach (1899).

Spanish Rhapsody, Liszt (1894).

Rondo from the Concerto in E-Flat Major, Mozart (1919).

##### For Piano Solo

##### Bach-Busoni

Book I (1914). Arrangements, Teaching Pieces and Dedication. 18 short preludes and fuguetta; Inventions in two parts; Inventions in three parts; four duets; Prelude, Fugue, Allegro in E-Flat Major.

Book II. Arrangements and Master Works.

Chromatic Fantasia (published 1911); Clavier Concerto in D Minor; Aria and 30 Variations ("Goldberg") (1914).

Book III. Transcriptions.

Prelude and Fugue for Organ in D Major (published 1890); Prelude and Fugue for Organ in E-Flat Major (published 1890); ten choral preludes for organ (published 1898); Chaconne for violin solo; Toccata for organ in C Major (published 1900).

Book IV. Compositions and Free Transcriptions.

*Fantasy in Memory of My Father* (see Works for Piano Solo); Preludio, Fugue (see *An die Jugend*); *Capriccio sopra la lontananza del fratello dilettissimo* (1914); Fantasia, Adagio e Fuga (published 1915); Fantasia Contrappuntistica, third version (see above); Fantasia Contrappuntistica, second version.

Book V. *Das Wohltemperierte Klavier*, Book 1 (1894); Prelude and Fugue for Organ in E Minor.

Book VI. *Das Wohltemperierte Klavier*, Book 2 (1915).

Book VII. Nachträge zu; Toccatas in E Minor, G Minor, G Major (published 1920); Fantasia and Fugue in A Minor; Fantasia, Fugue, Andante and Scherzo; Chromatic Fantasia and Fugue transcribed for cello and piano; Improvisation on the Chorale: *Wie wohl ist mir* (for two pianos—see above); Canonic Variations and Fugue on a theme of Frederick the Great (published 1916); Sonatina brevis (see above); attempt at an organic notation for the piano (1910).

The Busoni Edition of J. S. Bach's Clavier Works includes the fol-



lowing works in addition to those included in the Bach-Busoni editions: Vol. XVI, *Sarabande con Partite*; *Aria variata alla maniera italiana*.

#### Beethoven

*Benedictus* from the *Mass in D Major* for violin and orchestra (published 1916).

*Ecossaises* (published 1889).

Three *Cadenzas* for the violin concerto by Busoni (1914).

*Cadenzas* by Beethoven to the piano concertos in C Major, C Minor and G Major arranged by Busoni (1900).

Two *cadenzas* for the *Piano Concerto in G Major* (1890).

*Analysis of the Fugue* from the *Sonata*, Op. 106.

#### Bizet

*Sonatina super Carmen* (see above).

#### Brahms

Six choral preludes for the organ, Op. 122, transcribed for the piano.

*Cadenza* for the violin concerto.

#### Chopin

*Polonaise*, Op. 53, edited by Busoni.

*Variationen und Varianten über Chopin* (see above, *Klavierübung*, published 1909).

#### Cornelius

*Fantasia on themes from the Barber of Bagdad*.

#### J. B. Cramer

Eight *Études* edited by Busoni (see *Klavierübung*).

#### Gade

*Novelletten*, Op. 29, arranged for two pianos (published 1889).

#### Goldmark

*Merlin*, vocal score with piano accompaniment by Busoni (published 1889).

*Trascrizione di Concerto sopra motivi dell' opera Merlin* (1888).

#### Liszt

*Complete Études* (published 1910-11).

*Select Piano Works* edited by Busoni: *Harmonies du Soir*; *La Campanella*; *Ronde des lutins*; *Études de Concert*, *Murmures du bois* (published 1917).

Six Paganini Études (published 1912).

Six Paganini Études (published 1923 or 1924).

Fantasia and Fugue for Organ on the Chorale *Ad nos, ad salutarem undam* (published 1909).

Fantasia on two motives from Mozart's *Figaro* (published 1912).

Réminiscences de *Don Juan* (1917).

Heroischer Marsch (published 1905).

Hungarian Rhapsody, number 20 (c. 1900).

*Mephisto Waltz* arranged for piano (published 1904).

Polonaise number 2 in F Major with cadenza by Busoni (published 1909).

*Légendes* (1910).

*Spanish Rhapsody* for piano and orchestra.

*Totentanz* arranged for piano and orchestra (1918).

*Pace non trovo* (*I find no peace*), Liszt's original piano accompaniment of Petrarch's Sonnet No. 104 transcribed for orchestra (published 1911).

*Valse Oubliée* for Piano, arranged for violoncello and piano (published 1917).

#### Mozart

Cadenzas for the Piano Concertos, E-Flat Major (published 1916); G Major (published 1922); F Major (published 1922); D Minor (1907); C Major (published 1922); E-Flat Major (1919); C Major (1922).

Symphonies in D Major, C Major, G Major arranged for piano (1888).

Andantino from Piano Concerto in E-Flat Major arranged for piano solo with a cadenza by Busoni.

#### For Two Pianos

Duettino concertante (see above).

Fantasia in F Minor for a mechanical organ arranged for two pianos (1922).

Overture to *The Magic Flute* (1923).

Sonata for two pianos in D Major arranged with a cadenza by Busoni (1921).

#### For Orchestra

Overture to *Don Giovanni* with concert ending (1908).

Overture to *Die Entführung aus dem Serail* with concert ending (published 1904).

Concert Suite for *Idomeno* arranged for orchestra (1919).

Cadenza for the slow movement of the Flute Concerto in G Major (1919).

Rondo Concertante for piano and orchestra.

Adagio from the Clarinet Concerto with a cadenza by Busoni (published 1922).

Cadenza for the slow movement of the Flute Concerto in D Major (1919).

For Pianola

Overture to *Nozze di Figaro*.

Novaček

Scherzo from the first String Quartet (published 1893).

Schönberg

Piano piece, Op. 11, No. 2, concert version by Busoni (1909).

Schubert

Overtures *Der Teufel als Hydraulicus*; in D Major, B-Flat Major.

Five minuets with six trios and minuet.

Five Deutsche with Coda and seven trios arranged for piano (published 1888).

Overtures in D Major, E Minor, D Major, C Major arranged for Piano (published 1889).

Schumann

Concert Allegro with Introduction in D Minor arranged for two pianos (1888).

Wagner

Siegfried's Funeral March from *Götterdämmerung* arranged for piano (published 1883).

Weber

Clarinet concerto, with cadenzas by Busoni (1920).

#### LITERARY WORKS

*Entwurf einer neuen Aesthetik der Tonkunst* (*Sketch of a New Aesthetic of Music*) (published 1907).

*Der Mächtige Zauberer* (*The Mighty Musician*) (1905).

*Die Brautwahl* (*The Bridal Choice*) (published 1907); after a story by E. T. A. Hoffmann.

*Turandot*, libretto from a play by Gozzi (published 1919).

*Arlecchino* (published 1920).

*Der Arlecchinese Fortsetzung und Ende* (*Continuation and the End of Harlequinade*).

*Doktor Faust* (published 1920).

*Das Geheimnis (The Secret)* (published 1924).

*Die Götterbraut (The Bride of the Gods)*.

*Das Wandbild (The Picture on the Wall)* (published 1920).

*Gesammelte Aufsätze von der Einheit der Musik (Collected Papers on the Unity of Music)* (published 1922).

*Lehre von der Übertragung von Orgelwerken auf das Klavier (Method for the transcription of organ works for the piano)*.

*Versuch einer organischen Klavier-Notenschrift (Attempt at an organic notation for piano)* (published 1910).

# AARON COPLAND

BY *Oscar Thompson*

AMERICA, THE MELTING POT, finds in Aaron Copland a voice representative not so much of the traditional European musical cultures, as of a new element brought to the United States by those assimilated peoples who have become articulate only with the second generation. That second generation, having before it the American scene and no other, has not reverted to the old countries for its speech, musical or otherwise. There has been little, if anything, to associate Copland's music with Russia, the homeland of his parents. In the trio *Vitebsk*, commentators have noted a tart Hebraic savour. But in *El Salón México* there is a much more obvious Latin-American feeling and one has only to turn to the composer's early employment of the jazz idiom to find himself utilizing an American musical phraseology with the ease and naturalness only possible, it would appear, to the native son. Musically, he does not speak, write or think with an accent—unless it be the accent of the melting pot—the accent that particularly identifies musical New York. Whether in this is something international, as distinct from the conscious Americanism of such a composer as Roy Harris, may resolve itself primarily into the point of view. What is "American" in music? What "international"? Copland's *Saga of the Prairies* may be regarded as a compendium of American phraseology. But it is to be remembered that the title is not his own. He called this work *Music for Radio*. The programmatic designation was selected from among titles suggested by radio listeners. His *Quiet City* has no locale.

Of Russian-Jewish extraction, Copland is really the first of

his name, the family having been Kaplan in Russia. It seems that the father, immigrating by way of England, had the spelling of his name changed for him en route by some official who was misled by the way Kaplan was pronounced. So it was as a Copland that the future composer entered the world at the turn of the century. He was born in Brooklyn, New York, on Nov. 14, 1900. Unlike Roy Harris, the farmer boy of Oklahoma, he was essentially a lad of the pavements. He attended school in crowded, populous Brooklyn and it was after he was graduated from high school there that he took up the study of harmony and composition with Rubin Goldmark. This was in 1917, when he was seventeen years old. Four years later, when he had made marked progress in studies for which he showed a natural flair, he joined the American students at Fontainebleau, where he was enrolled for three months, and subsequently came under the tutelage of Nadia Boulanger in Paris. Meanwhile he had become a proficient pianist, as the result of work with Victor Wittgenstein and Clarence Adler, acquiring a serviceable technique that was to be of real value to him when opportunity presented itself some years later for him to appear as soloist in his then newly completed piano concerto. (As a boy he had his first piano lessons from his sister.)

Since his return from Paris, Copland has been continuously in the public eye, not only because of his compositions, but as a teacher, lecturer and writer. He was the first composer to be honoured with a Guggenheim Fellowship (1925-27). The Copland-Sessions concerts (1928-31), which he and Roger Sessions organized jointly, were of interest in demonstrating what a still younger generation of American composers was accomplishing. The American Festivals of Contemporary Music at Yaddo, Saratoga Springs, N.Y., were launched by Copland.

In 1930 he was awarded \$5,000 for his *Dance Symphony*, which was adapted from an earlier work—a one-act ballet called *Grohg*. The contest was held by the RCA Victor Com-

pany, which announced a prize of \$25,000 for a symphonic work. Copland intended to submit his *Symphonic Ode*, subsequently regarded as one of his most ambitious if not most successful compositions, but he was unable to complete it in time. The extraction of three dances from the unperformed ballet (an excerpt called *Cortège Macabre* had, however, been presented in 1925 by Howard Hanson) was an eleventh-hour expedient. The judges, finding no work of such clear superiority over all others as to merit the \$25,000 award, divided that sum into five parts, giving \$5,000 each to Copland, Louis Gruenberg and Ernest Bloch, with \$10,000 (representing two compositions) to Robert Russell Bennett.

As a lecturer, Copland has been prominently identified with the New School for Social Research and in 1935 he did similar duty at Harvard. He also has served on the faculty of the Boston Symphony Orchestra school (Tanglewood) at Lenox, Mass. He has written articles for *The Musical Quarterly*, *Modern Music*, *The American Scholar*, *The American Mercury*, *The New Republic*, etc., and has participated in various public discussions and symposiums. He has been active in the American section of the International Society for Contemporary Music and as executive secretary of the American Composers Alliance.

Copland's music is essentially of the Twentieth Century and stamps its composer as an unquestioned "modernist." But he has been much less a theorist and much more a practical man of music than some of his most distinguished confreres abroad. If allied with them in the boldness and the frequent harshness of his harmonic utterance, he has never been thoroughly representative of the schools of atonality and polytonality. His music does not yield the effect of having been composed in fulfillment of a creed. Rather, its acridness and stridency (by no means always present) can be construed as representing fundamental musical feeling as much as technical procedure. Of his

output, viewed as a whole, neither *Saga of the Prairies*, a sweetish work, or *El Salón México*, a tuneful and garish one, is altogether representative, though the latter has been particularly successful both in number of public performances and in the sales of a recording. The one is conventional in its tone painting, the other borders on the popular in its energetic use of material that is frankly, and perhaps consciously, banal. In both instances there is the creation of an aura that is, in a sense, "scenic"; whereas the Copland of such compositions as *Music for the Theatre*, the Piano Concerto, *Vitebsk* (a study on a Jewish melody) and the savage Piano Variations presents purely musical considerations—considerations of melody, rhythm, harmony and structure—that overshadow anything of an extra-musical nature that might be associated with these compositions. It is in them that the artistic personality of Copland is most strongly asserted.

The Piano Concerto of 1926 stands as the most impressive symphonic work in the jazz idiom that any composer, American or European, has placed to his credit. It is melodious, it is fluent and it has a driving force. That the composer, who also wrote *Two Blues* for piano and embodied clear suggestions of jazz in other early works, should subsequently have lost his faith in the idiom as a basis for art expression is significant, since no other serious composer had accomplished so much with it as he did in the Concerto.

The Piano Variations are a long remove from jazz. Here technical problems of a traditional order, but couched in terms of a severity—some will say brutality—that might have been well-nigh unbearable before the experimenters of the present century had fortified the ear against shocks and surprises, are met and solved with strength and assurance. This is a purely technical work, in which an unpromising thematic germ, consisting chiefly of a skip of the interval of a major third, is uti-



lized for the erection of a variational structure broad of line and firmly knit. The musical ear may not relish it, but the musical intelligence is stimulated. In its harshness it is akin to certain European works in the same form, but in its construction it is definitely their superior. *Vitebsk* is representative of the more lyrical side of Copland's nature and though to those who think of melody in terms of the warm, affectionate and often sentimental expression of the last century it may seem acidulous, it is a work of feeling as well as of skill.

*Music for the Theatre* is precisely what the title implies and is effective in an essentially theatrical way. Though a work of relatively small scope and no wide range of expressiveness, it has directness and it has personality. Like *Vitebsk* it has a well defined melodic style that is more fundamental with Copland than that of either *Saga of the Prairies* or *El Salón México* with their suggestions of purely external influences and journeys afield. *Quiet City* is more music for the theatre—an atmospheric expansion of music conceived for stage purposes and still scenic in effect.

In the period of *Music for the Theatre*, Copland appeared to be on the threshold of the "Gebrauchsmusik" that particularly interested composers of Central Europe; and some of his subsequent compositions have been looked upon as placing him in alignment with this transitory school. He has seen the practical side of composing for the films, the phonograph and radio and his music has been adroitly designed for each of these mediums. An opera for school purposes, *The Second Hurricane*, not only serves its particular purposes with exemplary simplicity, but has basic musical merits that justify placing it at the top of contemporary works of its kind. His score for the ballet *Billy the Kid* also has shown a real affinity with the stage. Copland has, as yet, been less successful in his larger symphonic scores. He has not the long line of Harris, and he runs to shorter,

more succinct forms, these in themselves readily associable with the formal past. Harmonically spare, rhythmically strong, melodically hard-edged rather than in any sense lush (again looking on *Saga of the Prairies* and *El Salón México* as not works of a basic style) Copland's music is always alive; even when, by a seeming contradiction of terms, its emotional content (the Piano Variations as an instance) yields an effect of sterility. Irrespective of whether there is lasting appeal in this music, it must be regarded as sharply representative of its day.

Concerning his attitude on conscious Americanism in music, Copland can be quoted directly. Under date of June 2, 1941, he has written:

"My feeling about 'conscious Americanism' in music has undergone considerable change. When I was finished with my studies in Europe, I returned home with a strong desire to write recognizably American music. Jazz seemed to supply the basic source material for such a music. In my own mind jazz split itself into two elements: the general spirit and the rhythmic content.

"After writing several works based on the jazz idiom I came to the conclusion that the general spirit of jazz was much too limited to be used as the basis for a fully-rounded music. The rhythmic element, on the other hand, is important, I think, because it is typically American in quality, and yet may be used quite apart from a jazz context.

"In the last five or ten years it seems to me that we American composers have become more self-reliant. Speaking for myself, I know that I no longer feel the need of seeking out conscious Americanisms. Because we live here and work here, we can be certain that when our music is mature it will also be American in quality. American individuals will produce an American music, without any help from conscious Americanisms. There doesn't seem to me to be any short-cut to that end."

## CATALOGUE OF COPLAND'S WORKS

## FOR THE THEATRE

- Grohg*, ballet in one act (1922-25).  
*Hear Ye, Hear Ye!*, ballet in one act (1934).  
*The Second Hurricane*, play-opera for high-school performance (1937).  
*Billy the Kid*, ballet in one act (1938).  
*Sorcery to Science*, music for a puppet-show (1939).

## FOR ORCHESTRA

- Cortège Macabre* (from *Grohg*) (1923).  
 Symphony for Organ and Orchestra (1924).  
 First Symphony (1925).  
*A Dance Symphony* (1925).  
 Concerto for Piano and Orchestra (1926).  
*Symphonic Ode* (1929).  
 Short Symphony (1933).  
*Statements* (1935).  
*El Salón México* (1936).  
*Three Cabaret Dances* (arranged from *Hear Ye, Hear Ye!*) (1937).  
 Music for Radio (1937).  
 Suite from *Billy the Kid* (1938).  
*An Outdoor Overture* (1939).  
 Concert Sequence from *Our Town* (1940).

## FOR CHAMBER ORCHESTRA

- Music for the Theatre* (1925).  
 Two Pieces for String Orchestra (1928).  
 Prelude from First Symphony (1934).  
*Quiet City*, for trumpet, English horn and string orchestra (1940).

## FOR CHORUS

- The House on the Hill* (E. A. Robinson) for women's voices (1925).  
*An Immorality* (Ezra Pound) for women's voices (1925).  
*What Do We Plant?*, two-part chorus for junior high school.  
*Lark*, for mixed chorus, a cappella (1939).

## CHAMBER MUSIC

- As It Fell upon a Day*, for soprano, flute and clarinet (1923).  
 Two Pieces for violin and piano (1926).  
 Two Pieces for string quartet (1928).  
*Vitebsk*, study on a Jewish melody, for violin, cello and piano (1929).  
 Sextet (after the Short Symphony) for string quartet, clarinet and piano (1937).

## FOR PIANO

*The Cat and the Mouse* (1919).

*Passacaglia* (1922).

*Sentimental Melody* (1926).

*Variations* (1930).

Two Pieces for Children: *Sunday Afternoon Music*; *The Young Pioneers* (1935).

*Sonata* (1939-41) (In preparation).

## FOR THE FILMS

*The City* (1939).

*Of Mice and Men* (1939).

*Our Town* (1940).

# CLAUDE DEBUSSY

BY *Oscar Thompson*

ACHILLE-CLAUDE DEBUSSY (he dropped the Achille when he came to maturity) was born in Saint-Germain-en-Laye, within sight of Paris, on Aug. 22, 1862. The man who was to sign himself "musicien français" and whom Gabriel d'Annunzio was to dub "Claude de France" came of a line of farm labourers, city artisans and small merchants. Though in his later 'teens he wrote his name De Bussy, this was only the caprice of a youth who may have sought to give the impression that he was of noble blood. A distant ancestor, it is true, was born in a town only about five miles distant from Bussy-le-Grand, where the Counts de Bussy had their seat; but nothing other than romantic conjecture can link Debussy's family with that which had as its best known representative Roger de Rabutin, better known as Bussy-Rabutin, writer, soldier, and picturesque libertine of the later sixteen hundreds. Debussy's father, Manuel-Achille Debussy, and his mother, Sophie Manoury Debussy, kept a china shop, and it was there—38 Rue au Pain—that Debussy began his life.<sup>1</sup>

Achille-Claude was christened at Saint-Germain (July 31, 1864), as was his surviving sister, Adèle. Shortly thereafter he was taken to Clichy and subsequently to Paris proper, his father having given up the little china shop and in course of time taken employment with the Compagnie Fives-Lille, with which concern he remained until his death in 1906. Three other children were born after the departure from Saint-Germain, Al-

<sup>1</sup> A tablet to the composer was placed on the house in 1923 by a group of English admirers.

fred, Emmanuel and Eugène. Of these the last-named died in infancy. The two other brothers, like their sister, survived the composer, with whom it would appear they had little contact and not much in common, once he had been launched upon his career as a creative artist.

Debussy's father was fond of operetta and of some types of "serious" opera which musically were of much the same genre. There is nothing to show that he took his son's talents seriously until others had discovered in the boy clear signs of something extraordinary. Claude's first music lessons with an Italian named Cerutti were paid for by a banker, Achille-Antoine Arosa, who took an interest in him because of an irregular attachment for the child's aunt, known as Mme. Roustan. The pair had acted as godparents at the christening, though the woman signed another and fanciful name. When Arosa took a wife elsewhere, he lost all interest in his casual protégé. Mme. Roustan played a considerable part in bringing up the Debussy children, though it was said that the mother devoted herself to Claude, who was shy, sweet, stubborn and "different." Manuel Debussy planned a life as a sailor (possibly nothing less than an admiral!) for his son, and seriously considered sending him to a nautical school. His wife (or perhaps Mme. Roustan) taught Claude the rudiments of an education—he seems never to have gone to school, and in later years was a poor speller. The boy, influenced by his association with the art-loving Arosa, who took him to the seaside at Cannes, at one time aspired to be a painter; Debussy's first wife (Rosalie Texier) kept possession, many years later, of a palette charged with the colours daubed there in Debussy's boyhood.

What well may have been decisive in Debussy's life was his meeting in 1871, when he was eight years old, with Mme. Mauté de Fleurville, a pupil of Chopin and mother-in-law of the poet Verlaine,<sup>2</sup> one of the literary voices to which the later

<sup>2</sup> She was also the mother of Charles de Sivry, composer of operettas.

Debussy was to give eager ear. The boy studied piano with her for the next three years and to her he owed the preparation that enabled him to enter the Paris Conservatoire in 1873, at the age of eleven. For eleven contention-filled years he alternately toiled and slacked in its study rooms, his immediate goal the coveted Prix de Rome. He had solfège with Lavignac and piano lessons from Marmontel. In 1876, he entered the harmony class of Emile Durand and at this time composed songs to poems by Théodore de Banville—among them presumably the surviving *Nuit d'étoile*, which must be considered an unusual work for a youth of fourteen. His record at the Conservatoire was one of erratic progress as a pianist and disputatious assertion of his personality as an individual harmonist. Within a year of his entering he was awarded third medal for solfège. The next year he was second; in 1876, first. He won second honourable mention in piano in 1874, first honourable mention in 1875, and no mention at all in 1876. In 1877 he shared second prize in the piano competition with the future critic, Camille Bellaigue, but when Bellaigue won first prize the next year there was no award for Debussy; nor was there one in 1879.

Meanwhile Debussy's recalcitrance in matters of musical theory had made of him something of a "problem" for his instructors. He early showed his feeling for unorthodox chord successions and reports of his vehement arguments in opposition to the rules of traditional harmonic procedure did not cause the director, Ambroise Thomas, to look upon him as a model student. Nor was he popular with the other students, who found him uncouth and somewhat surly as well as sarcastic. In 1880, at eighteen, he won first prize in Bazille's class in score-reading, and was able to enter the composition class of Ernest Guiraud.

Meanwhile his life had been dilated by new contacts. In 1878, at sixteen, he paid a fleeting visit to London, where he heard *Pinafore*. In 1880, he met Tchaikovsky's patroness, Mme.

Nadejda Filaretovna von Meck (b. 1831—d. 1894) then 49 years old, and was taken along by her on travels to Switzerland, Italy, Austria and eventually on two visits to Russia, 1881 and 1882, as pianist in a group of household musicians. There were five or six of the von Mecks (aside from the widow herself) who were frequently on the move; and Debussy, still under age, proposed marriage—unsuccessfully—to one of the girls. In Venice, he was supposed to have met Wagner—the details are by no means clear—and in Moscow to have had various contacts with Russian and even more particularly Gipsy music, though his enthusiasm for Mussorgsky was of considerably later origin.

Mme. von Meck mentioned him repeatedly in her letters to Tchaikovsky—referring to him as her “little Bussy,” who most pleased her because he was good in reading at sight—and even sending on to Tchaikovsky the manuscript of Debussy’s recently rediscovered *Danse bohémienne*, which gained from Tchaikovsky the tepid praise of “a nice little thing.” As Mme. von Meck never met Tchaikovsky face to face, so it is assumed that her “little Bussy” was never actually in his presence. A souvenir of Debussy’s days in Muscovy is the so-called “symphony” dedicated to Mme. von Meck and not known as in existence until it was discovered in Russia and published by the Soviet in 1933—an arrangement of a movement for two pianos, with no hint as to the youth’s intentions (or capacity) for its instrumentation. The final parting of Debussy and the von Mecks took place in the latter part of 1882, and it would appear from Mme. von Meck’s letters that Debussy spent part of two summers in Russia. The remainder of each year found him at the Conservatoire.

Meanwhile Debussy had become enamoured of Mme. Vasnier, the young wife of an elderly architect, and spent much of his time at the Vasnier abode at Ville-d’Avray. Whether Mme. Vasnier was, in fact, his mistress is less subject to proof than



that she sang his songs and, Debussy styling her his "melodious fay," became the inspiration for them. In 1882, when he was 20, Debussy became acquainted with the poetry of Verlaine and Mallarmé and to Mme. Vasnier he dedicated the first of his *Fêtes galantes* on poems of the former.

In his composition essays at the Conservatoire, his goal the Prix de Rome, Debussy had written *Diane au bois*, a choral setting of a text by de Banville, but the now friendly Guiraud had advised him not to submit it because of its too adventurous character. He had failed in Durand's harmony class, partly because of his use of consecutive fifths and octaves. Yet in this early period he had composed songs that have their place to-day, including the favourite *Mandoline* (dedicated to Mme. Vasnier). Heeding Guiraud's advice, he contrived to gain "second accessit" in 1882 in the Conservatoire contests in counterpoint and fugue, the subject being one supplied by Gounod. He then made his first effort to win the Rome prize with a chorus for women's voices, *Printemps* (published posthumously in 1928 as *Salut Printemps*), based on a poem by the Comte de Ségur. The judges found it immature. For his second preliminary examination in 1883 he submitted *Invocation*, a chorus for men's voices, to text by Lamartine. He was awarded fourth place. Not yet 21, Achille (for so he signed himself at this time) made a brave try for the prize with *The Gladiator*, a cantata with text by Emile Moreau. Gounod presided at the trial performances, when Paul Vidal won the prize, with Debussy second. Returning to the battle in 1884, Debussy was successful with *L'Enfant prodigue*, a "lyric scene" or cantata (a setting of a poem by Edouard Guinand) which called into play Debussy's latent dramatic gifts,<sup>3</sup> though melodically there was still in his musical make-up much of Lalo and Massenet.

<sup>3</sup> On Dec. 10, 1910, *L'Enfant prodigue* was produced as a "lyrical drama" at the Théâtre Lyrique du Vaudeville, Paris. Debussy, however, did not conceive it as a stage work.

At 22, Debussy was winner of the coveted Prix de Rome, but so strong were the ties to the Vasnier home that when he left Paris (Jan. 27, 1885) it was to become "a Roman against his will." He spent little more than two of the prescribed three years at the Villa Medici, protesting in a stream of letters to the Vasniers that he was in a "barracks" or a prison. Italian opera had no appeal for him but he found inspiration in the liturgical works of Palestrina and Orlando di Lasso, heard in the little church of Santa Maria dell' Anima. He made a number of good friends among the laureates, Chausson and the painter Boschet included, and broadened his literary knowledge by reading Verlaine, Baudelaire, Rossetti and Shakespeare. He met Liszt, Verdi, Leoncavallo and Boïto. In striving to fulfil the requirements for the "Envois" which the prize winners were obligated to send back to Paris, he began a choral work called *Zuléma*, based on Heine's drama *Almanzor*; then returned in desultory fashion to *Diane au bois*, and after a brief flight to Paris—presumably to see the Vasniers—wrote another *Printemps*; a symphonic suite for orchestra and wordless chorus, prompted by Botticelli's painting, *La Primavera*. This *Printemps* of 1887 has no relation to either of two choral works of the name written by Debussy while at the Conservatoire. Debussy sent it on as his only real Envoi de Rome. *La Damselle élue*, though so intended, was not a Roman "envoi," but a Parisian one, as it was composed after Debussy had fled a second time from the Villa Medici, this time for good, and had returned to become a denizen of Montmartre and a nocturnal figure in the restaurant life of Paris. A setting of a transcription by G. Sarrazin of Rossetti's *Blessed Damozel*, for solo voices, chorus and orchestra, it struck the judges of the Academy as systematically vague—the beginning, perhaps, of an accusation that was to be levelled at Debussy incessantly in the years when he was tagged as an "impressionist" of music. When *La Damselle élue* was written (1887-88) Pre-Raphaelitism was

already going out of fashion. The work had a curiously "decadent" suggestion, even when it was new. It is of an exquisite texture—"too exquisite" was the verdict of Alfred Bruneau. Restless modulations give clear indications of the young composer's desire to escape the fixity of tonalities. Fluctuations of rhythm prefigure the later Debussy, as does the pervasive sensuous feeling. In the score are harmonic prophecies that no subsequent generation can fail to recognize, weary though it may be of lily-bearing ladies and of the too precious elements of what has been described as "a symphonic stained-glass window."

About this time Debussy, now 25, made a second visit to London in an unsuccessful effort to have his early compositions published. On the authority of an English journalist, whose account lacks other verification, Debussy met Brahms in Vienna. Of more consequence was his meeting with Mallarmé (1887) and his attendance at the famous "Tuesdays" attended by the symbolist poets with whom Debussy was now to have much in common. It can, indeed, be contended that Debussy, the artist, was much more the product of the literary symbolist movement than he was of the parallel impressionism of the painters of this era. But to quarrel with the term "impressionism," as applied to the technical processes and the suggestive quality of Debussy's music, as this music was soon to develop after his return from Rome, is altogether futile. The term is here to stay because it was needed—it serves as legitimate a function as "classicism" and "romanticism." Those who object to it persist, unfortunately, in thinking in terms of painting, rather than music. Inevitably, each art places its own inflections on the words it borrows for its terminology.

The symbolists, and not they alone, had built up in Paris an idolatry of Wagner. Debussy, who had shown his enthusiasm for the score of *Tristan und Isolde* while at the Villa Medici, seized the opportunity to go to Bayreuth in 1888, and again in

1889, hearing in the course of the two festivals, *Parsifal*, *Meistersinger* and *Tristan und Isolde*. From the second visit he returned disillusioned and in the course of a relatively short time became anti-Wagnerian, rather violently so as he grew more and more consciously French in his outlook on music—eventually arriving at his designation of himself as “*musicien français*.” He admitted, but resisted, the power of Wagner’s colossal art, regarding it as an incubus that was likely to suffocate the endeavours of those who had messages of quite another nature to give to the world.

In the later 'eighties Debussy had drifted away completely from the Vasniers and was sharing his ménage with Gabrielle Dupont, known to his associates as “Gaby of the Green Eyes.” She, not Rosalie Texier (who became his mistress some time later and his wife in 1899) was his companion through most of the period of the composition of *Pelléas et Mélisande*, on which he began his labours in 1892. Preceding *Pelléas*, Debussy composed two acts of a projected three-act opera, *Rodrigue et Chimène* (libretto by Catulle Mendès) and dedicated it to “Gaby.” But he put it aside to take up other projects and never returned to it. In character, it is described as Wagnerian. Among other compositions of the time the *Cinq Poèmes de Baudelaire*, songs of distinction and personality, have their minor Wagnerian echoes.

In 1889 Debussy had become acquainted with the score of *Boris Godunoff*, a copy of which had been brought back from Russia by the peripatetic Saint-Saëns. In the same year, he was greatly stimulated by his first experiences with the Javanese Gamelang at the Exposition Universelle in Paris. Another quickening contact was that with Erik Satie, then a pianist in a Montmartre café, whom Debussy met in 1891, when he was still under 30 years of age.

In the light of what is known today of Debussy’s own early attraction to just such harmonic processes as he afterward was

to bring to fruition, and the painterlike quality suggested by some of his very early songs, to ascribe the fundamentals of Debussy's harmonic style to the influence of Satie is more than a little fantastic. Satie in some details of his own inconsequential music presented a parallel; but he was not a precursor of Debussy. The greater man's orchestration of two of the Satie *Gymnopédies* was an act of friendship the more notable because of his having passed on to others (Caplet, Koechlin, Busser and Roger-Ducasse) the orchestration of some works of his own.

The good points of *L'Enfant prodigue* and *La Damselle élue* admitted, Debussy's first really challenging work was the String Quartet, performed at the Société Nationale in 1893, and his first notable success—at the time a highly controversial one—his *Prélude à l'Après-midi d'un faune*, introduced under the same auspices in 1894. In the Quartet he can be said to have adhered to classical procedure and to the principles of absolute music, but the work was received with considerable irritation, partly because of what was then regarded as its "orchestral" feeling, partly because of its "orgies of modulation." The musical content and, more particularly, the colouring of that content, have asserted a continuing appeal in which there is today only a modicum of concern with the questions raised when the Quartet was new.

*L'Après-midi d'un faune* was intended as a prelude, in fact as well as in name. Debussy planned two companion sections for a work to be called *Prélude, Interlude et Paraphrase finale pour l'Après-midi d'un faune*. The assumption is that the music was conceived for use in connection with the public recitation of Mallarmé's poem, written eighteen years earlier for the actor, the elder Coquelin. The circumstance that Debussy contemplated additional music and had not originally planned that this segment should stand alone would seem to serve as a caution against construing the *Prélude* as a parallel for the complete poem or in any sense a synopsis of such "incident" as the poem

may be said to possess. But it is quite possible that it was because he became convinced that the *Prélude* did say all there was for him to say in a musical transvaluation of the poem that he discarded the other sections.

In the ten years Debussy was at work on *Pelléas et Mélisande* (1892-1902), he composed besides *L'Après-midi* another of his most characteristic and successful orchestral works—or rather three works in one—the *Nocturnes: Nuages, Fêtes* and *Sirènes*, the last-named with wordless chorus of women's voices. That these were originally planned for solo violin and orchestra, as shown by Debussy's letters to Ysaÿe, remains one of the curiosities of musical transformation. If Debussy was a musical "symbolist," paralleling Mallarmé as poet in *L'Après-midi*, he was a musical "impressionist," paralleling Whistler in *Nuages*. And though he himself disliked the term, it was to tag him thereafter during his lifetime and for posterity as well. The first two *Nocturnes* were performed under the baton of Camille Chevillard at the Concerts Lamoureux on Dec. 9, 1900, with immediate success. *Sirènes* was not heard publicly in their company until the next year. It has remained the Cinderella of the sisters and its infrequent performance has influenced many wrongly to regard it as of inferior quality. Its employment of a women's chorus is at once its distinctive element and (for practical purposes) its handicap. But its effect, when properly presented, is by no means less stimulating than the languorous, drifting *Nuages* or the animated, prismatic *Fêtes*. It has the added interest of yielding some small prefigurations of the later *La Mer*.

In the time of the *Nocturnes*, Debussy married Rosalie (or Lily) Texier, the "Lily-Lilo" of the dedication on the manuscript. She had succeeded the green-eyed Gaby in his household some little time earlier, soon after coming from Burgundy to Paris to earn her living as a dressmaker. For four or five of the composer's most fruitful years she was his constant com-

panion and when in 1904 Debussy deserted her to elope with Mme. Emma Bardac, wife of a wealthy banker and a social singer of his songs, there was much feeling against Debussy, many of his closest friends siding with Lily. She attempted suicide by shooting but recovered from the wound. Rosalie obtained a divorce on Aug. 2, 1904, and Debussy married Mme. Bardac.

Meanwhile, Debussy's long labours on *Pelléas et Mélisande* bore fruit. Through the intercession of André Messager, it was accepted for performance at the Opéra-Comique and there produced, with Messager conducting and with Mary Garden and Jean Périer in the title roles,<sup>4</sup> on April 30, 1902. The dress rehearsal three days earlier was productive of a scandal, a scurrilous pamphlet (attributed without proof to Maeterlinck) being distributed outside the doors of the opera house, lampooning the opera. Maeterlinck openly published a letter in *Le Figaro* (dated April 4, 1902) in which he described this *Pelléas* as "a work which is now strange and hostile to me" and adding, "I can only wish its immediate and emphatic failure." The almost universally accepted explanation of his attitude is that he had been led by Debussy to expect that to his companion, Georgette Leblanc, would be given the honour of creating the part of the operatic *Mélisande* and that when Carré cast Miss Garden for it the poet regarded the opera as "in the hands of the enemy."

Irrespective of widely diverging critical opinions *Pelléas* was an unexpected popular success, with many repetitions of the work ensuing, and Debussy, now famous, was tendered (and accepted) a government decoration.

At various periods in his career, Debussy supplemented his income from his music and some teaching (piano and singing)

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<sup>4</sup> The cast was as follows: *Pelléas*, Jean Périer; *Mélisande*, Mary Garden; Geneviève, Jeanne Gerville-Réache; Golaud, Hector Dufranne; Arkel, Félix Vieulle; Yniold, Blondin.

by writing critical articles for sundry periodicals, including *La Revue blanche* (1901), *Gil Blas* (1903), *Mercure de France* (1903), *Musica* (1903; 06; 08; 11), *La Revue bleue* (1904), *Le Figaro* (1908; 09), *Comœdia* (1909; 10; 11; 14), *Excelsior* (1911) and *La Revue S. I. M.*, a selection of which, made by Debussy in 1917, was published posthumously (Paris, 1921) under the title of *Monsieur Croche antidilettante*. As a critic, Debussy was caustic, witty and highly personal. His writing was racy and jaunty, and if he often seemed to throw to the winds all thought of fairness, he almost invariably had something really pertinent to say, putting his finger on the essential—as when he said that the real secret of the success of the music of Richard Strauss was its cyclonic energy.

The next large-scale work after *Pelléas* was *La Mer*, part of which Debussy wrote while visiting Rosalie Texier's parents in Burgundy (September, 1903) and which he completed at Eastbourne, on the English coast, after his elopement with Mme. Bardac. Its first performance in Paris (Oct. 15, 1905, at the Concerts Lamoureux, with Chevillard conducting), fell in the same month as the birth of his only child, the little "Chou-Chou" to whom he dedicated his *Children's Corner* (1906-08). Debussy, so far as his known movements reveal, was never on the open sea, though much at the seashore in France and England. His longest voyage by ship was the crossing of the English Channel. But the sea music he began in the Burgundian hills has established itself as an unrivalled tonal picture of winds and waves, sunlight and spray; a sea of fantasy and yet one of a necromantic actuality. In some quarters, *La Mer* has been regarded as the beginning of a return to the measure of classical form which Debussy had retained in the String Quartet of twelve years earlier and had put aside thereafter as unsuited to his purposes. It has been looked upon as the beginning of a new style in which the composer sought to shake off the purposely indefinite dreaminess of such works as *L'Après-midi* and *Nu-*



ages. Others have viewed it as the direct outgrowth of *Sirènes*. As time passes, it qualifies more and more as a typical and superb example of large-scale "impressionism" in music—music that is close to painting—yet dealing much more with the emotions prompted by its seascapes than with the seascapes themselves.

*Ibéria* (1906) and its two companion but less successful *Images—Gigues* (1909) and *Rondes de Printemps* (1910)—were the only remaining orchestral works of consequence in Debussy's career. Not the least notable detail in connection with *Ibéria* is the circumstance that Debussy, the Spanish atmosphere of whose music was to impress Manuel de Falla as invoking "the intoxicating spell of Andalusian nights," had never set foot in Spain, save for a single day at San Sebastián, near the frontier. There (on Falla's authority) he went to see a bullfight. Another of Debussy's characteristically Spanish compositions, *La Puerta del Vino*, is said to have been inspired by a picture postcard which Debussy received from Falla, showing the famous gate of the Alhambra of the same name. Without knowing Spain, he has written better and truer Spanish music, Falla is so generous as to say, than Spanish composers who have known their native land only too well.

Debussy revisited London in 1908, when he conducted *L'Après-midi* and *La Mer* in Queen's Hall (Feb. 1), and again in 1909, to conduct the *Nocturnes* and attend the English premiere of *Pelléas*. At about this time he became a victim of cancer, hiding his affliction from his friends while he continued composition and travelled more extensively than at any time since his youthful peregrinations with the von Meck family. He conducted in Vienna and Budapest (1910) and then Turin (1911), meeting Strauss and Elgar in the Italian city. Later he conducted in The Hague, Amsterdam and Rome, revisiting the Villa Medici after 22 years. The remainder of his life is the story of fitful preoccupation with new works, no one of which attained widespread success, futile efforts to find a successor

for *Pelléas et Mélisande*, and eventual withdrawal from the world because of the ravages of his mortal illness. *Le Martyre de Saint-Sébastien*, music for d'Annunzio's "mystery" or danced and sung play, which the Italian poet conceived as a personal medium for Ida Rubinstein, was composed in a few weeks by the man who had laboured for ten years on *Pelléas*. It falls within no ordinary classification, being too extensive for "incidental" music and yet not able to stand alone as an opera, an oratorio or other stage or concert work. Failure of the play meant failure for Debussy's music. Subsequent efforts to utilize parts of it at orchestral and choral concerts have shown the great beauty of much of the music but have made equally clear that the procedure is not a fair or a satisfactory one. There are those who regard *Le Martyre de Saint-Sébastien* as Debussy's French *Parsifal*—a *Parsifal* without a Bayreuth—or, due to the peculiar interdependence of the music and an unsuccessful play, a *Parsifal* without a medium of performance.

Debussy's quest of an operatic vehicle led him to consider—and in several instances to compose some music for—Poe's *Fall of the House of Usher* and *The Devil in the Belfry* (*La Chute de la maison Usher* and *Le Diable dans le beffroi*) and various other subjects, among them *Le Roman* (or *Légende*) *de Tristan* (to be as unlike Wagner's *Tristan* as possible), *Cendrelune*, *La Saulaie*, *Crimen Amoris*, Shakespeare's *As You Like It* (*Comme il vous plaira*), *Orphée-Roi* (the text by Victor Segalen afterwards was used by Honegger for his *Amphion*); and a very shadowy *Don Juan*. The two projected Poe operas and (less certainly) the *Roman de Tristan* were promised performances at the Metropolitan Opera House, Debussy accepting an advance of 2,000 francs from Giulio Gatti-Casazza, the general manager of the opera company, to bind an option on the performing rights. There exist two versions of the libretto which Debussy prepared for *La Chute de la maison Usher*, but, as is true also of *Le Diable dans le beffroi*, all that is known of

any music is derived from Debussy's letters or conversations. There is one purported sketch for the proposed *Roman de Tristan*, a dozen measures of notes described by Debussy as one of the 363 motives for that work—an obvious jibe at Wagner.

Aside from his one opera and the unclassifiable *Sébastien*, Debussy wrote the "tennis" ballet, *Jeux* (1912) with scenario and choreography by Nijinsky, which was produced by the Diaghileff ballet in Paris on May 13, 1913; the so-called Egyptian ballet, *Khamma* (1912) on commission from Maud Allan, Koechlin doing most of the orchestration under Debussy's direction (not produced in the composer's lifetime); the children's ballet, *La Boîte à joujoux*, with scenario by the painter André Hellé, orchestrated by André Caplet (staged at the Théâtre Lyrique du Vaudeville, Paris, on Dec. 10, 1919, after Debussy's death); and considered several other ballet subjects, among them *Daphnis et Chloé*, which was proposed to him in 1896 by Wagner's son-in-law and biographer, Houston Stewart Chamberlain. In 1904 Debussy undertook to compose incidental music for a Paris production of Shakespeare's *King Lear*, but was so tardy in executing the commission that the play was given with music by another. Debussy published two orchestral fragments, *Fanfare* and *Sommeil de Lear*.

The outbreak of the World War in 1914 found the composer a semi-invalid at 52, unfit for any sort of military duty. In that year he composed *Berceuse héroïque*, a war piece for King Albert of Belgium, and *Noël des enfants qui n'ont plus de maisons* (for solo voice; also for children's chorus) which recounts the horrors of the conflict and closes with a prayer for victory. Projected with Louis Laloy was a grandiose cantata, *Ode à la France*, which was completed from sketches after Debussy's death by Marius-François Gaillard.

The chief compositions of Debussy's last years, however, were piano works (*En blanc et noir*, the *Douze Etudes* and

*Epigraphes Antiques*) and the three sonatas: (1) for cello and piano (1915); (2) for flute, viola (originally oboe) and harp (1915); (3) for violin and piano (1917). Whether or not they represent a weakening of Debussy's creative powers, due to illness—the prevailing opinion—they are written with the finesse, the clarity and the poised, balanced and idiomatic play of instruments expected of a Debussy. They are of special interest because they entail a belated adherence to traditional form—their tie being to the early French composers, however, rather than to those who set the pattern of the sonata for musicians of the classical and romantic eras. It was with the issuance of these works that Debussy signed himself “musicien français”—a designation inescapably to be associated with strongly national feelings inevitable in a time of war.

Debussy contemplated a tour of America with the violinist Arthur Hartmann, but was too ill and rapidly became what he himself described to Hartmann as “a walking corpse.” He was twice operated on for cancer of the rectum, and died at ten o'clock on the night of March 25,<sup>5</sup> 1918, during the time when German long range cannon were intermittently bombarding Paris from an incredible distance. He had been too weak to be carried to the cellar for safety. On Thursday, March 28, the day before the slaughter when a shell from a “Big Bertha” fell into a throng of Good Friday worshippers in the Church of Saint-Gervais, he was buried at Père Lachaise. The body later was transferred to the cemetery at Passy where his daughter was to join him a year later and her mother in 1934. Debussy's first wife died in 1932. In 1938 his sister and one of his brothers were still living.

Monuments to the composer's memory were erected at the edge of the Bois de Boulogne in Paris in June, 1932, and in a park at Saint-Germain-en-Laye in July, 1933. Ten composers contributed to a *Tombeau de Debussy*, in which were included

<sup>5</sup> Not March 26, as stated in various books.

compositions—one each—from Paul Dukas, Albert Roussel, G. Francesco Malipiero, Eugène Goossens, Béla Bartók, Florent Schmitt, Igor Stravinsky, Maurice Ravel, Manuel de Falla and Erik Satie. Debussy left no estate, except his author's rights, his manuscripts and his fame. His second marriage, which many had regarded as for money, resulted in protracted litigation rather than any lasting financial betterment. Indeed, he undertook all manner of hackwork to supplement his income, editing Chopin's works, revising Bach's violin sonatas and even offering to write a method for the piano.

With Debussy all begins and ends with the chord; the key to everything he accomplished is in his harmony. As a student at the Conservatoire he had chord obsessions which set him apart from his fellows as one possessed with a revolutionary harmonic sense. The music of Russia, the music of the Javanese and Annamite groups at the Paris Exposition, the church music he heard while at the Villa Medici, the parallel audacities of the music of Satie interested him, but the twig was bent the way the tree was to grow when the youth first began working out harmonies for himself. That in his scale-browsings Debussy took instinctively to the so-called "organ-tuner's" scale, consisting of six whole tones, may be significant of his chordal bias, since there are theorists who contend that the whole-tone scale ought to be regarded not as a scale but as a chord. Though Debussy used this scale less lavishly than is popularly supposed (and he was by no means the first to employ it with good effect), he remains preëminently its exponent. Of various examples which may be cited, the most completely satisfying one remains the piano prelude, *Voiles*, because, with the exception of six measures (in the pentatonic) the entire piece is constructed on a whole-tone basis. The seven-note scales of the Phrygian and Dorian modes find a place, respectively, in the String Quartet and in the *Suite Bergamasque* for piano. There is a phrase at the opening of the *Hommage à Rameau* (for

piano) in the Hypæolian. Mediæval organum finds tangible echo in *La Cathédrale engloutie* (for piano). Aside from *Voiles* the pentatonic is used in *Pagodes*, *Reflets dans l'eau* (for piano) and elsewhere, more often for colour than for exotic effect. In *Les sons et les parfums* (for piano) is a passage that may be regarded as based on a twelve-tone scale. If Debussy resorted to chromaticism sparingly, as compared to Wagner and certain others of the day, still some of his most beautiful effects are achieved chromatically.

Debussy's chord successions may be said to be of first importance primarily because they tend to invalidate rather than to confirm tonalities, irrespective of scales, modes and other fixities of musical procedure. He was not an atonalist in the post-war sense, but he opened the door for those who were to annihilate keys and key relationships. The fundamental of his harmonic revolt was a desire to escape from the accepted use of chord combinations within a given key. A composition with a key signature will retain a determinative key centre; yet in every measure may be introduced chords that are foreign to the scale of that key, as in *Les sons et les parfums*. Unrelated triads will be found moving in succession in various compositions. They do not destroy the key, but they do tend to produce a vagueness of tonality, a sense of wavering between keys, of hesitation as between major and minor, characteristic of Debussyan harmony.

In Debussy's idiom dissonance came to be regarded as an end in itself and not an episode on the road to a consonance. He used dissonant chords freely, with no thought of resolving them according to the older canons of musical theory. He treated chords as independent units which could be arranged in successions contrary to accepted rules, and, in arriving at concatenations of his own, he created what in the end were to be looked upon as Debussy formulas. Consecutive fifths between two parts, long frowned upon, appealed to him from

his student days. Nor could he understand the objections of classicists to various other chord successions: fourths, major thirds, seconds, sevenths, ninths. As examples of Debussy's use of consecutive fifths may be cited passages in various piano pieces—*Poissons d'or* is as good as any—and the prelude to *La Damoiselle élue*; fourths, *Jardins sous la pluie* and *La Cathédrale engloutie*, *Soirée dans Grenade* (for piano); ninths, *Nuages*.<sup>6</sup> In the prelude to *Jeux*, Debussy is close to the Stravinsky of the contemporary *Le Sacre du Printemps* (incidentally, the two ballets were produced within a few weeks of each other) and in his use of superimposed major and minor seconds it stands on the threshold of polytonality. Earlier there had been prefigurations of this development in the opposing keys of *La Puerto del Vino* and *Brouillards*, among the piano *Préludes* of 1910–13.

Debussy's time signatures, with elaborate alternations of bar values (as in *L'Après-midi d'un faune* and the third movement of the String Quartet), bespeak his quest of rhythmic freedom. Long-breathed melody and spacious forms were not for him. He sought, instead, evanescent curves and irregular patterns, mixed, in his songs, with a chantlike presentation of the words. Counterpoint for its own sake did not greatly interest him. But he loved the arabesque, not as an ornament, but as an integral part of the melodic or chordal line. He disliked variations and obvious devices of formal development. To structure he applied the dictum of art concealing art. For him, the framework should not be visible. On occasion, as in the String Quartet, he applied the principle of the cyclic form, but he cannot be regarded as an exponent of it. For the most part his compositions are confined in the ambient of a picture. It is the picture that ordains the form.

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<sup>6</sup> For examples of Debussy's use of so-called "gliding chords" and "escaped chords" see Marion Bauer's *Twentieth Century Music* and Oscar Thompson's *Debussy, Man and Artist*.

These musical processes are most conveniently to be studied in the piano compositions. Debussy was primarily a pianist, having no mastery of any other instrument. He added to, and in some details altered in their application, the resources of piano technique. Only with the piano was it possible for him to realize, unaided, such shifting of tonalities as to suggest the absence of tonality, since this was something of chord successions. As a pianist, Debussy was furthest from the conception that his was a percussive instrument. Nor did he regard it as either a medium for organlike accumulations of sonorities or an instrument of cantilena, as with Chopin. He evoked atmosphere from the piano, as from the orchestra. In his own playing his tone was described as "dim" and "veiled"—"at times almost inaudible." Tones seemed to be produced without the impact of hammers. Sonorities were so delicate as to seem to "merge and dissolve in iridescent mists." Debussy warned against romanticizing and particularizing technical details in the performances of his piano pieces. The player should aim at a blending of patterns so as to produce a "sonorous halo." For Debussy the piano is a confidant, not a herald, insinuating much, proclaiming little. Fluidity of line and transparency of background are achieved with a new refinement of utterance. Most of Debussy's piano music represents his artistic personality in its maturity. Relatively secondary was the piano music of his first period—extending from 1880 to 1902. To his second period—1902 to 1910—belong his really memorable works for the instrument, in a total of between seventy and eighty works for piano solo, duet or two pianos.

Debussy began as a song writer and the early period in which the piano works are few in number and rather indeterminate in quality is rich in poetic settings for the voice. He was not free of influences—Wagner, Borodin, Mussorgsky, Gounod, Lalo, Massenet, Fauré, Chabrier, even Godard among them—but among song composers of all lands, Debussy was one of the



most personal. He achieved a new style in the setting of poetry and poetic prose. In it was a new sensitivity to fantasy and the shadow moods. As with his piano compositions, he demanded and gradually brought about an altered technique of performance. Vocalists had to become Debussy interpreters in a special sense, as pianists did. Poetically, the Debussy songs are an unrivalled exposition of the French genius; they set a new standard for the treatment of the undulatory character of French prosody, with its absence of strong and fixed accents. As Edwin Evans<sup>7</sup> has warned Debussy singers, these songs are not dramatic declarations; they are not in motion, like a drama; in the place of drama is shining fantasy and fastidious taste. With songs like *Colloque sentimental* the best effect is to be had by not seeking effect. Essential is the utmost simplicity—perhaps a sophisticated simplicity—of utterance. There must be no underlining of words or phrases. All extremes, all attitudinizing, all vehement emotions are destructive of the essential illusion.

The accompaniments are exceptionally varied and sometimes seem to have been conceived in terms other than the piano—the flute passages and harp figures in the *Chansons de Bilitis*; the lute or mandolin suggestions of *Fantoques*. There is humour, occasionally hearty, as in the *Chevaux de bois*; more often ironical or full of mockery as in *Ingénus*. But the more common characteristic is that of melancholy fantasy in a world that is moonstruck and shuns the noonday sun.

In all, Debussy wrote more than 60 songs, including some that remain unpublished. Outstanding as groups are the *Cinq Poèmes de Baudelaire*, the *Ariettes oubliées* (1888), the two series of *Fêtes Galantes*, the *Proses Lyriques*, for which he wrote his own texts, the *Chansons de Bilitis*, and the settings, late in his career, of ballads of François Villon and poems by Mallarmé.

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<sup>7</sup> Article in the *Sackbut*, November, 1921.

Debussy's orchestral works yield endless testimony to the individuality of his scoring, as closely allied to his harmony. However, his was not a blended orchestra in the sense that his harmony was a blend. He loved pure colour and to a degree to ally him with composers of pre-Beethoven times. His conceptions thus were at an opposite pole from those of Wagner, Brahms and Strauss. It has been well said of Debussy that he gave back its original quality to each instrument, freeing it from the enormous servitude into which Wagner had forced them all in limning the scenes and portraits of his music dramas. Debussy's scoring aims at a transparency or a vaporosity in which basic timbres do not lose their individuality by virtue of group or mass timbre. There is never the thick impasto of the post-Wagnerians. Debussy thought of different parts of the compass of a given instrument as if these parts were different instruments. He was particularly drawn to the woodwinds and wrote for them with the acme of taste and sensibility. The harp he rescued from its latter-day employment as merely a contributor to sonorous climaxes and gave it back a role of its own to play. Debussy went beyond all his predecessors and his contemporaries in a fine powdering of sonorities, as in *Fêtes* and, even more particularly, *Ibéria*.

In a sense, Debussy created his orchestral forms, a different form for each work, but all are kin. *L'Après-midi d'un faune* is described as a *Prélude*; *Nuages*, *Fêtes* and *Sirènes* are *Nocturnes*; *Gigues*, *Ibéria* and *Rondes de Printemps* are *Images*. But *Prélude* and *Nocturne* have quite different meanings for other composers, Chopin particularly. If there is any such form as "Image," it would be difficult to define. Orchestrally Debussy was no miniaturist, but neither did he attempt to fill canvases of heroic proportions. There was nothing of the panorama in his painting. He seized upon some aspect of the sea, the sky, the season, the dream, and this he converted to a state of feeling communicable in music. There is limitation of the

scene, but little or no delineation of its particularized parts. Debussy's orchestra is never imitative. Imagination, not realism, results in an inescapable consonance between timbre and subject, which, with Debussy, was fundamentally something of taste.

Aside from the String Quartet and the three Sonatas, Debussy's chamber music was negligible in quantity and quality. An oddity was the Rapsodie for saxophone and piano (the orchestration is by Roger-Ducasse) which he wrote on commission and with all possible delay for Eliza (Mrs. Richard J.) Hall of Boston, who made quite a collection of such pieces for the instrument. Chorally, Debussy's chief works were those of his student years, culminating in *La Damoiselle élue*, the only real addition of his maturity (aside from the choral writing in *Le Martyre de Saint-Sébastien* and the wordless voices in *Sirènes*) being the *Trois Chansons de Charles d'Orléans*, of 1908, written for mixed voices in contrapuntal style but modern in the harmonic effect.

For opera, *Pelléas et Mélisande* is one of the great landmarks. The work holds its unique place in the lyric theatre because of (1) the word setting, which enables the song text to move with almost the naturalness of speech; (2) the suggestive background of the orchestra, which supplies for the drama what may be termed a tonal envelope, without constituting itself either an accompaniment for the singers or a series of symphonic expansions in competition with them; (3) the mood expressiveness of the score, which in its reticence and lack of emotional stress takes on the mystery of the otherworldly and ends in being profoundly human in its sympathy and pathos. *Pelléas et Mélisande* is an opera of leitmotifs, curiously at variance with Debussy's frequently expressed opposition to the Wagnerian system; but these are not easily recognized and isolated; they are recurrent, essential strands in the fabric of the score ("sound wraiths," Lawrence Gilman termed them), which

provide an aura for the action and a halo for the personages of the play. Curiously unreal and remote as this play is, the effect of its musical investiture is such as to give it a greater naturalness and a closer personal identification with the subject than is true of operas that strive for the most frank and immediate realism. As lyric drama, Debussy's *Pelléas et Mélisande* unquestionably achieves in enhanced fullness and poignance what Maeterlinck's symbolic dialogue could only partly achieve as a spoken play.

As an artist, Debussy still merits the characterization of "très exceptionnel, très curieux, très solitaire." As an innovator, he has, of course, been overtaken and left behind by neoterics bent on invalidating the tonal system entirely. It is in his personal quality of expressiveness that Debussy remains a solitary figure, rather than as a worker in strange sonorities. The wholesale adoption and extension of his harmonic principles—an extension that has become a virtual negation of all that has been built up through centuries of adherence to the dispensation of keys and key relations—has put a new face on music, in which the recognizable features are only partly his. Still it must be conceded that Debussy has been the determining factor in the music of the first third, at least, of the twentieth century, because of the doors he opened and the restraints he cast aside.

## CATALOGUE OF DEBUSSY'S WORKS

### STAGE WORKS

*Pelléas et Mélisande*, opera (1892-1902).

*Rodrigue et Chimène*, opera (unfinished—begun 1890).

*Jeux*, ballet (1912).

*Khamma*, ballet (1912).

*La Boîte à joujoux*, ballet (1913).

*Le Martyre de Saint-Sébastien*, music for D'Annunzio's "Mystery" (1911).

### ORCHESTRAL WORKS

*Printemps* (1887).

*Prélude à l'Après-midi d'un faune* (1892-94).

- Nocturnes* (1893-99): (1) *Nuages*; (2) *Fêtes*; (3) *Sirènes*.  
*La Mer* (1903-05): (1) *De l'aube à midi sur la mer*; (2) *Jeux de vagues*; (3) *Dialogue du vent et de la mer*.  
*King Lear*, incidental music (1904): (1) *Fanfare*; (2) *Sommeil de Lear*.  
*Images* (1906-12): (1) *Gigues*; (2) *Ibéria*; (3) *Rondes de printemps*.  
*Fantaisie*, for solo piano and orchestra (1889).  
*Rapsodie*, for saxophone and orchestra (1903-05).  
*Danse sacrée* and *Danse profane*, for harp and strings (1904).

## CHAMBER MUSIC

- Premier quatuor* (First Quartet) (1893).  
*Première rapsodie*, for clarinet and piano (1909-10).  
*Petite pièce*, for clarinet and piano (1910).  
*Syrinx*, for unaccompanied flute (1912).  
*Sonata* for cello and piano (1915).  
*Sonata* for flute, viola and harp (1915). (The viola part was originally conceived for oboe.)  
*Sonata* for violin and piano (1917).  
*Trio in G* for piano, violin and cello (about 1880). (Unpublished.)  
*Chansons de Bilitis*, incidental music for use with recitations of the poems (1900). (Unpublished.)

## FOR PIANO

- Danse bohémienne* (probably 1880).  
*Deux arabesques* (1888).  
*Rêverie* (1890?).  
*Ballade* (also known as *Ballade slave*). (Early work.)  
*Danse* (originally called *Tarantelle styrienne*). (Early work.)  
*Valse romantique*. (Early.)  
*Nocturne*. (Also called *Interlude*.)  
*Suite Bergamasque* (1890-1905): *Prélude*, *Menuet*, *Clair de lune*, *Passepied*.  
*Mazurka* (1891?).  
*Pour le Piano* (1896-1901): *Prélude*, *Sarabande*, *Toccata*.  
*Estantes* (1903): *Pagodes*, *Soirée dans Grenade*, *Jardins sous la pluie*.  
*D'un Cahier d'esquisses* (1903).  
*Masques* (1904).  
*L'Île joyeuse* (1904).  
*Images*, first series (1905): *Reflets dans l'eau*, *Hommage à Rameau*, *Mouvement (moto perpetuo)*.  
*Images*, second series (1907): *Cloches à travers les feuilles*, *Et la lune descend sur le temple qui fut*, *Poissons d'or*.  
*Children's Corner* (1906-08): *Doctor Gradus ad Parnassum*, *Jimbo's*

- Lullaby, Serenade for the Doll, Snow Is Dancing, The Little Shepherd, Golliwog's Cakewalk.*  
*Hommage à Haydn* (or, *Sur le nom d'Haydn*) (1909).  
*La plus que lente* (1910).  
*Douze Préludes*, first book (1910): *Danseuses de Delphes, Voiles, Le Vent dans la plaine, Les sons et les parfums tournent dans l'air du soir, Les Collines d'Anacapri, Des Pas sur la neige, Ce qu'a vu le vent de l'Quest, La Fille aux cheveux de lin, La Sérénade interrompue, La Cathédrale engloutie, La Danse de Puck, Minstrels.*  
*Douze Préludes*, second book (1910-13): *Brouillards, Feuilles mortes, La Puerta del Vino, Les Fées sont d'exquises danseuses, Bruyères, General Lavine—eccentric, La Terrasse des audiences au clair de lune, Ondine* (also transcribed for orchestra by Grovlez), *Hommage à S. Pickwick, Esq., P. P. M. P. C., Canope, Les Tierces alternées, Feux d'artifice.*  
*Berceuse héroïque pour rendre hommage à S. M. le Roi Albert 1er de Belgique et à ses soldats* (1914).  
*Douze Études* (1915): Book I: *Pour les cinq doigts, Pour les tierces, Pour les quarts, Pour les sixtes, Pour les octaves, Pour les huit doigts.* Book II: *Pour les degrés chromatiques, Pour les agréments, Pour les notes répétées, Pour les sonorités opposées, Pour les arpèges, Pour les accords.*

## PIANO DUETS

- Symphonie en si* (one movement), (1880).  
*Triomphe de Bacchus* (1880's?).  
*Petite Suite* (1889): *En Bateau, Cortège, Menuet, Ballet.*  
*Marche écossaise sur un thème populaire* (1891).  
*Six Epigraphes antiques* (1914): *Pour invoquer Pan, Dieu du vent d'été, Pour un tombeau sans nom, Pour que la nuit soit propice, Pour la danseuse aux crotales, Pour l'égyptienne, Pour remercier la pluie au matin.*

## FOR TWO PIANOS

- Lindaraja* (1901).  
*En blanc et noir* (1915).

## SONGS

- Nuit d'étoiles* (about 1876).  
*Beau soir* (about 1878).  
*Fleur des blés* (about 1878).  
*Mandoline* (1880-83).  
*La Belle au bois dormant* (1880-83).

- Voici que le printemps* (1880-93).  
*Paysage sentimental* (1880-83).  
*Zéphyr* (1881).  
*Rondeau* (1882).  
*Pantomime* (1882-84).  
*Clair de lune* (1882-84).  
*Pierrot* (1882-84).  
*Apparition* (1882-84).  
*Cinq poèmes de Baudelaire* (1887-89): *Le Balcon*; *Harmonie du soir*; *Le Jet d'eau*; *Recueillement*; *La Mort des amants*.  
*Ariettes oubliées* (1888): *C'est l'extase langoureuse*; *Il pleure dans mon cœur*; *L'Ombre des arbres*; *Chevaux de bois*; *Green*; *Spleen*.  
*Deux Romances* (1891): *Romance*; *Les Cloches*.  
*Les Angélus* (1891).  
*Dans le jardin* (1891).  
*Trois Mélodies* (1891): *La Mer est plus belle*; *Le son du cor s'afflige*; *L'échelonnement des haies*.  
*Fêtes galantes*, first series (1892): *En Sourdine*; *Clair de lune*; *Fantoches*.  
*Proses lyriques* (1892-93): *De Rêve*; *De Grève*; *De Fleurs*; *De Soir*.  
*Chansons de Bilitis* (1897): *La Flûte de Pan*; *La Chevelure*; *Le Tombeau des Naiades*.  
*Fêtes galantes*, second series (1904): *Les Ingénus*; *Le Faune*; *Colloque sentimental*.  
*Trois chansons de France* (1904): *Le Temps a laissé son manteau*; *La Grotte* (the same as *Auprès de cette grotte sombre*, of *Le Promenoir des deux amants*, below); *Pour ce que plaisance est morte*.  
*Le Promenoir des deux amants* (1904-10): *Auprès de cette grotte sombre* (see *La Grotte*, above); *Crois mon conseil*; *Je tremble en voyant ton visage*.  
*Trois Ballades de Villon* (1910): *Ballade de Villon à s'amye*; *Ballade que fait Villon à requeste de sa mère pour prier Notre-Dame*; *Ballade des femmes de Paris*.  
*Trois Ballades de Mallarmé* (1913): *Soupir*; *Placet futile*; *Eventail*.  
*Noël des enfants qui n'ont plus de maisons* (1915). (Also written for children's chorus.)  
*Caprice* (1880). (Unpublished.)  
*Chanson espagnole* (for two voices); *Rondel chinois*; *Romance*; *Aimons nous*; *La Fille aux cheveux de lin*; *Éclogue* (soprano and tenor); *O Floraison divine des Lilas*; *Souhait*; *Sérénade*; *Jane*. (All unpublished; 1880-84.)  
*Berceuse*, for the play, *La Tragédie de la mort* (1908). (Unpublished.)  
*Les Roses*; *Madrid*; *Princesse des Espagnes*; *Ballade à la lune*; *Crépuscule du soir*. (All have disappeared, or perhaps have been rewritten under different titles.)

## ERRONEOUSLY ATTRIBUTED

*Chanson d'un fou*, composed by Émile Pessard, published as by Debussy.

*Ici-bas*, composed by Paul and Lucien Hillemacher, published as by Debussy.

## CANTATAS AND CHORAL WORKS

*Printemps*, women's voices (1882).

*Invocation*, male voices (1883).

*L'Enfant prodigue*, cantata for soprano, tenor and baritone (1884).

*La Danoiselle élue*, cantata for solo voices, chorus and orchestra (1887-88).

*Trois chansons de Charles d'Orléans* (1908): *Dieu! qu'il fait bon regarder!*; *Quand j'ai ouy le tabouren*; *Yver, vous n'êtes qu'un villain*; for sopranos, tenors, contraltos and basses, unaccompanied.

*Ode à la France* (1916-17), cantata for solo, chorus and orchestra, unaccompanied.

*Daniel*, cantata (1880-84). (Unpublished.)

*Le Gladiateur*, cantata (1883). (Unpublished.)

*Printemps* (1884). (Unpublished.)

## ARRANGEMENTS

For Piano Solo: *Caprice on airs from the ballet of Alceste* (Gluck); *Hinnorquesque en forme de valse* (Raff); 3 dances from *The Swan Lake* (Tchaikovsky).

For Two Pianos: Extracts from the opera *Étienne Marcel*, *Introduction et rondo capriccioso*, and *Second Symphony* (Saint-Saëns); *Am Springbrunnen*: Six Studies in canon form (Schumann); *Overture to Der Fliegende Holländer* (Wagner).

For Orchestra: *Deux Gymnopédies* (Satie).

## LITERARY WORKS

Libretto for *La Chute de la maison Usher* (two versions).

*Masques et Bergamasques*. Ballet scenario, written 1910.

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# FREDERICK DELIUS

BY *Richard Capell*

FREDERICK DELIUS, in a life spent aloof from the world of professional music-making, accomplished a creative work of singular quality and poetic character. He was born in Bradford, England (Jan. 29, 1862) of purely German stock and lived the greater part of his life in France; and he was in the main a self-taught composer. The English therefore have been shy in claiming him, and have left it to a non-English musician to assert Delius's "essential Englishness"—Bernard van Dieren. "With every succeeding work he became," van Dieren has said, "more characteristically English. Shelley, Wordsworth and Keats could not call forth the magic of the English landscape and the fullness of English life with greater certitude than Delius's music does." Germany was the country where his music first received serious consideration, but in the last 25 years of his life his work was principally appreciated in England. In France, his home for 45 years, he remained virtually unknown.

Delius came of an affluent middle-class family not without musical culture. His parents, however, having set their hearts on his following a mercantile career, opposed his considering music as a profession and, though the father lived to see his son make a name and the mother to see him famous, both refused ever to hear a note of his compositions. Frederick was the fourth of the fourteen children of Julius and Elise Pauline Delius, who were both natives of Bielefeld in Westphalia. As a small boy he showed musical aptitude. His sister records that when he was hardly more than a baby, visitors were entertained by his improvisations at the piano; and that at twelve or thirteen he was

violinist enough to play chamber music with Joachim and Piatti, his father's guests. Delius never acquired an orthodox piano technique, but in later years his improvisations were bewitching. He was a good enough violinist in his American period to play Mendelssohn's concerto "with conspicuous success."

As a lad Delius was strikingly handsome and high-spirited, a horseman and a cricketer. At eighteen he left school, and in the next few years his strong-willed father did his best to make a wool merchant of the would-be musician. Then came the American episode (1884-86). The elder son Ernest had turned his back on the family business and gone sheep-farming in New Zealand. To escape from Bradford, Frederick fancifully proposed orange-planting in Florida, and the father preferred this rather than that a son of his should become "a bohemian musician." The plantation acquired was Solano Grove on the St. Johns River. There Delius left the oranges to look after themselves, acquired a piano and also the company (for six months) of Thomas F. Ward, an organist of Jacksonville, whose lessons Delius in later life declared to be the only teaching he had had worth the name. Those months were decisive. In 1885 Delius was teaching music at Jacksonville, and soon afterwards at Danville, Virginia, where 50 years later pupils retained memories of his charm and accomplishments. Meanwhile the family in Bradford had lost touch with him. When traced he was found to be earning his living as an organist in New York. His father now reluctantly agreed, as an experiment, to his going to the Leipzig Conservatory. Thanks only to Grieg's intervention, in 1888, the elder Delius finally resigned himself to his son's fancy for music. More sympathetic was an uncle, Theodore (d. 1894), who had left England to settle in Paris, whither the composer now went to live.

Delius's history is now that of his development as an artist and the tale of his achievements. An event was the concert

of his works given in London in 1899, the effect of which was to send him back post-haste to his study "to take up his sketches of *Paris* and apply the technical knowledge he had just acquired" (Eric Fenby). In 1901 came the first performance of this *Paris* at Elberfeld under Hans Haym, who did for Delius in Germany what a little later Thomas Beecham was, with yet more effect, to accomplish for him in England. In 1907 Delius was well enough known in Germany for his work to be the subject of an appreciative book by Max Chop; and at this time the composer had the fortune to find his ideal interpreter, of whom it has been said, "It is beside the point to label Beecham as the greatest exponent of Delius; the simple fact is that Delius's music was written for only one man to create" (Bernard Shore).

In 1897 Delius had married the painter Jelka Rosen and settled at Grez-sur-Loing near Fontainebleau, in an old house with a pleasant garden. Mrs. Delius was a German, partly of Danish, partly of Jewish extraction. The German invasion of 1914 threatened Grez and Delius came to England for a time.

The last ten years of his life were terrible. He was gradually crippled by paralysis, then blinded and rendered entirely helpless, though he retained his hearing and his mental faculty to the end. He was now cut off from his art, but a new link was provided by the devotion of a young Yorkshire musician, Eric Fenby, who went to live with Delius as his amanuensis and succeeded in a kind of collaboration unique in musical history. Laboriously dictating between bouts of suffering, Delius produced a quantity of new music unmistakably characteristic, if not of the first importance.

The last public event of his life was his visit to London in 1929 for Beecham's festival of his works—six concerts, all of which he attended and enjoyed, though to all appearances hardly alive. He lingered on for five years, succumbing on June 10, 1934, at Grez-sur-Loing.

Delius brought to music a mind and temper akin to those of some of the poets and painters of his time rather than of a typical composer. Despising the busy world of men, he was no less contemptuous of formal rhetoric, conventional learning and technique, and all that was not essentially the expression of emotion and sensibility. With his Cyrenaic appreciation of pleasure and beauty there went a passionate sense of the transitoriness of delight; but if in his music he did not direct his energy to movement and action so much as he concentrated it in sensuous meditation, his nature was anything but flaccid. His strength of mind is attested not less by the determination with which he formed a means of expression corresponding to his inmost sense of values than by the fortitude he showed in the ordeal of his last years.

"In Florida," Delius said to Fenby, "through sitting and gazing at Nature, I gradually learned the way in which I should eventually find myself." Pianoforte improvisation was the material source of his music. It is a melodic-harmonic music in which the melody is characteristically involved in the harmony and reinforcing chromaticism affords variety and degrees of emotional intensity. Delius's harmony is not schematic, but is free to respond to the poetic idea, and there is a considerable range in the result, from the clear lines and economy of the Norwegian rhapsody *Eventyr* to the glow and liquidity of *In a Summer Garden*. So far as sources go, Chopin and Grieg were early absorbed. In Delius's early works (i. e., before *Paris*) the characteristic features are already much more noticeable than the influences. What is remarkable is that derivations from *Parsifal* were so thoroughly assimilated. The compositions of Delius's maturity are as peculiarly his own as *Tristan* is Wagner's. If he dispenses with contrapuntal and, to a large extent, rhythmic factors, this is for the sake of the still atmosphere propitious to his singing harmonies.

Similarly, he has little interest in the memorable verbal phrase.

The voice parts in *A Village Romeo and Juliet*, for instance, seem perfunctory. The compensation here, however, is generous in the singular beauty of the lyrical meditation. *Sea-drift*, a masterpiece, wonderful in its refined but passionate expression of moods of yearning and regret, with a background exquisitely suggestive of forest, winds and water, allows the words themselves (Walt Whitman's) more life than is usual in his settings of the poets.

Delius's sense of timbre was as naturally fine as his harmonic sense and, though his scoring is not without miscalculations, it has a wholly personal character and commands resources appropriate to the full range of his poetic ideas. The sombre glow of the sound of *Paris* is of the essence of that rich composition, an achievement in this respect of astonishing instinct and mastery. In smaller forms, *Summer Night on the River* and *On Hearing the First Cuckoo in Spring* are consummate in every way.

Delius issued his scores in a strangely bare state, very inadequately provided with phrasings and markings. Thorough editing is indispensable to a vivid performance. But if the want of this has often caused the reproach of monotony to be levelled at his music, it is not the only reason. Delius's self-engrossed musings are not without redundancies. Then his hedonism, various though its expression is—nostalgic in *Appalachia*, rapturously content in the Violin Concerto, ecstatic in *The Songs of the High Hills*, despairing in *Sea-drift*—is oppressed with his burden of hopelessness.

As *Also sprach Zarathustra* remains, for all its exhortations to joy, one of the most dispiritingly sad of books, so Delius's praise of beauty and delight cannot escape the intellectual hedonist's sense of "Vanity, vanity!" But the composer of *A Mass of Life*, if not one of the greatest, remains more than a minor master. He was more and less than a thorough craftsman. He was in the original sense of the word a poet. With his emotion,

his vision and his feeling for sound he created out of the material of his art a world of his own.

## CATALOGUE OF DELIUS'S WORKS

## STAGE WORKS

- Irmelin* (1890-92).  
*The Magic Fountain* (1893).  
*Koanga* (1895-97).  
*A Village Romeo and Juliet* (1900-01).  
*Margot la Rouge* (1902).  
*Fennimore and Gerda* (1908-10).  
 Incidental music to J. E. Flecker's play *Hassan: or The Golden Journey to Samarcand* (1920).  
*Norwegian Suite*, incidental music to Heiberg's drama *Folkeraadet* (1897).

## FOR ORCHESTRA

- Florida* (suite for orchestra, 1886-87).  
*Hiawatha* (tone poem, 1888).  
*Paa Vidderne* melodrama—recitation with orchestra, after Ibsen (1888).  
*Marche Caprice; Schlittenfahrt*, two pieces for orchestra (1888).  
*Rhapsodic Variations* for orchestra (unfinished; 1888).  
*Petite Suite d'orchestre* (1889).  
*Sur les Cimes*, tone poem for orchestra, after Ibsen (1892).  
*Over the Hills and Far Away* (1895).  
*The Dance Goes On*, tone poem for orchestra (1898).  
*Paris: The Song of a Great City*, nocturne for orchestra (1899).  
*Life's Dance*, tone poem for orchestra—revision of *The Dance Goes On* (1901).  
*Brigg Fair*, English Rhapsody for orchestra (1907).  
*In a Summer Garden*, fantasy for orchestra (1908).  
*A Dance Rhapsody*, No. 1 (1908).  
*Summer Night on the River*, for small orchestra (1911).  
*Life's Dance* (1911).  
*On Hearing the First Cuckoo in Spring* (1912).  
*North Country Sketches: Autumn, the wind sighs in the trees; Winter Landscape; Dance; The March of Spring* (1913-14).  
*Short Piece for String Orchestra* (1915).  
*A Dance Rhapsody*, No. 2 (1916).  
*Eventyr*, ballad for orchestra after Asbjørnsen's Fairy Tales (1917).  
*Air and Dance* (strings) (1917).  
*A Song Before Sunrise* (1918).

*A Poem of Life and Love* (1918-19).

*A Song of Summer* (1929).

*Fantastic Dance* (1931).

Prelude, *Irmelin* (1931).

#### CHAMBER MUSIC

String Quartet, No. 1 (1893).

String Quartet, No. 2 (1916-17).

Sonata for Violin and Piano, No. 1 (1892).

Romance for Cello and Piano (1896).

Romance for Violin and Piano (1896).

Sonata for Violin and Piano, No. 2 (1915).

Sonata for Cello and Piano (1917).

Sonata for Violin and Piano, No. 3 (1930).

#### CONCERTOS

Concerto for Piano and Orchestra (1897).

Concerto for Piano and Orchestra, revised version in one movement (1904).

Concerto for Violin and Cello with Orchestra (1915-16).

Concerto for Violin and Orchestra (1916).

Concerto for Cello and Orchestra (1921).

Pastorale for Violin and Orchestra (1888).

*Légendes*, for Piano and Orchestra (unfinished; 1890).

*Legend*, for Violin and Orchestra (1893).

*Caprice and Elegy* for Cello and Chamber Orchestra (1930).

#### CHORAL WORKS

*Appalachia* (1902).

*Sea-drift* (Walt Whitman) (1903).

*A Mass of Life* (Nietzsche) (1904-05).

*Songs of Sunset* (E. Dowson) (1906-07).

*On Craig Dhu* (A. Symons), unaccompanied chorus (1907).

*Midsummer Song*, unaccompanied chorus (1908).

*Wanderer's Song* (A. Symons), unaccompanied male chorus (1908).

*Arabesque* (1911).

*A Song of the High Hills* (1911-12).

*Requiem* (1914-16).

*To Be Sung of a Summer Night on the Water*, two unaccompanied choruses (1917).

*Songs of Farewell* (Whitman) (1930).

#### SONGS WITH ORCHESTRA

*Sakuntala*, tenor solo and orchestra (1889).

Song Cycle with Orchestra, *Maud* (Tennyson): *Come into the Garden*,



*I Was Walking a Mile, Birds in the High Hall Garden, Rivulet Crossing My Ground* (1891).

Seven Danish Songs with Orchestra: *On the Seashore* (Drachmann); *Through long, long years* (Jacobsen); *Wine Roses* (Jacobsen); *Let Springtime Come* (Jacobsen); *Irmelin Rose* (Jacobsen); *In the Seraglio Garden* (Jacobsen); *Silken Shoes* (Jacobsen) (1897).

*Nachtlied Zarathustras* (Nietzsche), for baritone and orchestra (1898).  
*Cynara*, for baritone and orchestra (1906-07).

*A Late Lark* (Henley), for tenor and orchestra (1922).

*Idyll* (Whitman), for soprano, baritone and orchestra (1932).

## SONGS WITH PIANO

*Zwei braune Augen* (Hans Andersen) (1885).

Five Songs from the Norwegian: *Slumber Song* (Björnsen); *The Nightingale* (Welhaven); *Summer Eve* (J. Paulsen); *Longing* (T. Kjerulf); *Sunset* (A. Munck) (1888).

Seven Songs from the Norwegian: *Cradle Song* (Ibsen); *The Homeward Journey* (A. O. Vinje); *Evening Voices* (Björnsen); *Venevil* (Björnsen); *Minstrels* (Ibsen); *Secret Love* (Björnsen); *The Bird's Story* (Ibsen) (1888-90).

Three English Songs (Shelley): *Love's Philosophy*, *To the Queen of My Heart*, *Indian Love Song* (1891).

Two Songs (Verlaine): *Il Pleure dans Mon Cœur*; *Le ciel est pardessus le toit* (1895).

Song: *Plus vite, mon cheval* (1895) (withdrawn from circulation).

Four Songs: *Der Wanderer und Sein Schatten* (Nietzsche); *Der Einsame* (ibid.), *Der Wanderer*; *In Glück wir lachend gingen* (Drachmann) (1898).

Two Songs: *The Violet* (Holstein); *Autumn* (Jacobsen) (1900).

*Black Roses* (Jacobsen) (1901).

*The Nightingale Has a Lyre of Gold* (1908).

*La Lune Blanche* (Verlaine) (1910).

*Hy-Brasil* (1913).

*Two Songs for a Children's Album* (1913).

Three Songs: *Spring, the sweet spring* (Nashe); *Daffodils* (Herrick); *So sweet is she* (Ben Jonson) (1915).

*It Was a Lover and His Lass* (Shakespeare) (1916).

*Avant que tu ne t'en ailles* (Verlaine) (1919).

## FOR PIANO

Two Pianoforte pieces (1889-90).

## FOR HARPSICHORD

*A Dance for the Harpsichord* (1919).

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Philip Heseltine: *Frederick Delius* (London, 1923).

Clare Delius: *Frederick Delius* (London, 1935).

Eric Fenby: *Delius as I Knew Him* (London, 1936).

# SIR EDWARD ELGAR

BY *Basil Maine*

EDWARD ELGAR was born at Broadheath, near Worcester, England, on June 2, 1857. His mother, whose maiden name was Ann Greening, was a native of the Forest of Dean. His father, W. H. Elgar, was from Dover, and came to Worcester in the early forties and had a music shop in the city. The cottage in which the composer was born is about three miles from Worcester.

Elgar's father was appointed organist at St. George's, Worcester (Roman Catholic), and, being also a violinist, took an active part in the musical life of the city. He also added to his small income by tuning pianos in the neighbourhood. Edward, his fifth child, was sent to a "dame's school" and there had piano lessons. Later he was educated at Littleton House, not far from Worcester. At sixteen he was playing the violin in the orchestra at the Worcester Glee Club concerts. His inborn musicianship led him to master the bassoon sufficiently to form a wind quintet with his brother and some friends. For a year or so he worked in a solicitor's office and there realized that a junior was expected to undertake not one job but many. Gradually he made his influence felt in the music-making in Worcester and the district—and also helped his father in the music shop and at St. George's Church. Soon came the first great disappointment in his life of struggle. He nursed the ambition to become a great violinist and scraped together the money to go to London to have violin lessons from Adolf Pollitzer, a well-known teacher. As a result of this experience, he lost faith in his powers as a solo violinist and returned to Worcester.

If he could not become a player of the first order, he would become even greater, a composer. He would not then be a mere interpreter of ideas; he would create ideas for others to interpret. That was the purpose that now began to drive him. He became aware, however dimly, that he was destined to achieve greatly as a musician.

But the road was still rough and long. Can anything more incongruous be imagined than the circumstance that the composer of *Gerontius*, the Introduction and Allegro and *Falstaff* should begin by writing quadrilles for a scratch band at a lunatic asylum? Yet the training, queer as it was, showed Edward Elgar what he could do. At the age of 22 he was also made pianist and conductor of the Worcester Glee Club. For the band and the club he wrote music and had the advantage of testing it in performances. This eager young musician, never at a school or academy of music, was learning to school himself.

He was 25 when he had the chance of going to Leipzig to listen to music. He was there for nearly a month. About that time he was entrusted with the conductorship of the Amateur Instrumental Society of his native city. Soon after he had the satisfaction of having a work (the *Mauresque* from Three Pieces, Opus 10) performed at Birmingham by Mr. Stockley's orchestra of which Elgar was a member. Then, in succession to his father, he became organist of St. George's, Worcester, an appointment which gave him the incentive of composing church music.

The year 1889 marked the beginning of a new influence, one that was beneficent in every way. It came in the person of Caroline Alice Roberts (daughter of Maj.-Gen. Sir Henry G. Roberts) whom he married and in whom he found an understanding companion. The artist in him, so lonely before, was now befriended. (They had one child, Carice, who later married Mr. Samuel Blake.)

It so happened that a copy of Cardinal Newman's *Dream*

of *Gerontius* was one of the wedding presents. Reading it, Elgar was moved to consider an oratorio based on the text, but not for several years did the cross-currents of his life permit him to sink into this dream. He tried living and teaching in London for a time, then returned to his native country and lived at Malvern. Meanwhile his *Froissart* Overture was performed at the Worcester Festival and he could now (1890) be said to be publicly recognized as a composer of some distinction. But not till nine years later, with the performance of the *Enigma* Variations under Richter, was Elgar generally appraised at his true worth, although meanwhile he had written, among other works, *The Black Knight* (1893), *King Olaf* (1896) and *Caractacus* (1898). When at last *The Dream of Gerontius* was completed (1900), the joy of accomplishing the work was marred by an unsatisfactory first performance at the Birmingham Festival. In the following year *Gerontius* was performed in a German translation at Düsseldorf under Julius Butts, and in 1902 the work was again given in the same town and under the same conductor and brought forth a tribute to "Meister" Edward Elgar from Richard Strauss.

Elgar was now being much encouraged by the help and friendship of musicians of foreign birth or extraction, Butts, for example, Strauss, Richter, and Leo Schuster. Another who admired Elgar's music and whom Elgar in turn admired was Fritz Volbach, who lived at Mainz. In Volbach's *Gästebuch* Elgar wrote: "In an artistic house it is easy to think of new artistic ideas; but it is difficult to *write* them: however in some new composition this friendliness and my high appreciation of Fritz Volbach will certainly appear—i. e. I hope so—it must be noble if I think of him."

Good opinion abroad had the effect of gradually bringing recognition at home. It had already been officially given in a request that Elgar should write a Coronation Ode for King Edward VII (1902), and was confirmed two years later when

the composer was knighted, and again in 1905 when he received the Freedom of his native city. These were years of travel (Italy and South America). His fame also was travelling. The oratorio called *The Apostles* (produced at Birmingham, 1903) was given in America for the first time in 1904 by the New York Oratorio Society under Damrosch.

In 1905 Elgar began a new activity. A Chair of Music had been created at Birmingham University in order that he should be the first to occupy it. He held it for three years and surely must have been the most unacademic professor a university has ever known.

When *The Apostles* was being composed, Elgar conceived it as the first of a trilogy. The second of these works, *The Kingdom*, was produced at Birmingham in 1906, but the third was never completed.

Elgar visited the United States in 1907 and conducted a performance of *The Apostles* by the New York Oratorio Society and the New York Symphony Orchestra. By conventional standards, he was not obviously a good conductor, but orchestral players in England knew him to be an authoritative director of his own music and loved him for the patience and understanding he showed at rehearsals.

The year 1908 is now seen to be a landmark in Elgar's development. For some time, as his correspondence with Richter makes clear, he had been contemplating the writing of a symphony. The subject of General Gordon was at first to have been its motive, but later this idea appears to have been dropped. An exceedingly sensitive artist, Elgar hesitated long before he judged himself ready for the trial by fire that a first symphony must always be. But when at last it was ready for performance (1908), and was given under Richter, first in Manchester, then in London, it was so well liked that about 90 performances were given before twelve months were out.

The success encouraged further adventures in the symphonic

field and there followed the Violin Concerto (Kreisler as soloist at a Royal Philharmonic concert, 1910), the Second Symphony (1911), the symphonic study, *Falstaff* (Leeds Festival, 1913) and the Violoncello Concerto (1919). In the last work and the three chamber works—Sonata for Violin and Piano, String Quartet and Piano Quintet—the chastening effect of the war years on Elgar's spirit and mind can be felt. But there were other, less subjective works, composed during that time, such as *Carillon*, *Polonia* (a tribute to Poland and Paderewski) and *The Spirit of England*.

The death of Lady Elgar in 1920 numbed and silenced the composer. Not since 1909, when his great friend and adviser A. J. Jaeger died, had he suffered such a loss. (Jaeger of Novello's publishing house was "Nimrod" of the *Enigma* Variations and the nobility of that music is a measure of Elgar's estimation of his friend.) How much Elgar owed to his wife's companionship, practical help and belief in his powers, can be realized from one simple fact, namely, that all the works that proclaim his genius at its highest were composed during his married life. She was the author of a novel and also wrote verse, some of which Elgar set to music.

The beginning of the last phase of Elgar's life, though restless, was not unproductive. He was drawn to make brilliant, unconventional transcriptions for orchestra of Bach's *Fantasia* and *Fugue in C Minor* and of a Handel overture (in D Minor). He was appointed Master of the King's Music in 1924, made K.C.V.O. in 1928 and a Baronet in 1931, but these honours, though he was proud of them, could not set flowing again the former tumultuous tide of his creative force. It had not dried up, however. Occasionally it emerged, a full but comparatively placid stream, in the *Severn Suite*, for example (written for a brass band contest in 1930), in the fifth *Pomp and Circumstance March* (1930) and in the *Nursery Suite*, written in 1931 as an offering to the Duchess of York (the present Queen Eliza-

beth) and her daughters. Then, in 1932, came the news that the British Broadcasting Corporation had commissioned a symphony from the composer. In that year, too, the B.B.C. arranged an Elgar Festival to celebrate the composer's 75th birthday, and during that festival and the Three Choirs' Festival a few months later, Elgar seemed to be taking a new lease of life. But neither the symphony, nor the opera which was also in his mind, were to be accomplished. In October, 1933, Elgar became seriously ill and on Feb. 23, 1934, he died at Worcester. He was buried, beside Lady Elgar, at Little Malvern.

Edward Elgar was the first composer to bring England to the front rank in the field of orchestral music. There are, of course, influences in his work, but in the past critics have talked too much of *Gerontius* being derived from *Parsifal* and too little of the pioneering harmonic thought in Elgar's oratorio. Elgar always spoke with enthusiasm of the influences of his early years, and the process of assimilation served to give a keener edge to his originality. No composer's voice is more immediately recognizable than Elgar's.

There is no insularity in Elgar's art. His mind ranged widely. No less than Beethoven and Sibelius he reflected national environment; but, like them, he was nationalist by grace, not by adoption of folksong.

As a symphonic writer, Elgar stands in the company of the greatest, stands there for several reasons, but especially because of his peculiar genius for orchestral writing.

## CATALOGUE OF ELGAR'S WORKS

### FOR ORCHESTRA

#### Symphonies

Opus 55, No. 1, A Flat (1908); Op. 63, No. 2, E Flat (1911); Third Symphony (unfinished, 1931).



## Overtures

Opus 19, *Froissart* (1890); Op. 40, *Cockaigne (In London Town)* (1902); Op. 50, *In the South* (1904).

## Other Orchestral Works

Two suites, Op. 1a and 1b, *The Wand of Youth* (1907-08); Two Romances: Op. 1 (violin and orchestra), and Op. 62 (bassoon and orchestra); Op. 7, *Sevillana*, three pieces for orchestra; Op. 10 (*Mazurka, Sérénade Mauresque, and Contrasts*); Op. 11, *Sursum Corda*, for strings, brass, and organ; Op. 20, *Serenade* for string orchestra; Op. 36, *Enigma Variations* (1899); Op. 39, six military marches, *Pomp and Circumstance* (1901); Op. 42, *Incidental Music to Grania and Diarmid*; Op. 43, *Dream Children*, two pieces for small orchestra; Op. 47, *Introduction and Allegro* for string quartet and orchestra; Op. 58, *Elegy*, for strings; Op. 65, *Coronation March*; Op. 68, *Falstaff*, a symphonic study (1913); Op. 70, *Sospiri*, for strings; Op. 76, *Symphonic Prelude, Polonia* (1915); Op. 78, *Incidental music, The Starlight Express* (1915); *Fifth Pomp and Circumstance March* (1930); *Nursery Suite* (1931).

## CONCERTOS

Opus 61, *Concerto in B Minor* for violin and orchestra.  
Opus 85, *Concerto in E Minor* for cello and orchestra.

## CHORAL WORKS

Cantatas: Opus 25, *The Black Knight* (1893); Op. 30, *King Olaf* (1896); Op. 33, *The Banner of St. George* (1897); Op. 35, *Caractacus* (1898).  
Oratorios: Opus 29, *The Light of Life* (1890); Op. 38, *The Dream of Gerontius* (1900); Op. 49, *The Apostles* (1903); Op. 51, *The Kingdom* (1906).  
With orchestra: Opus 23, *Spanish Serenade* (1892); Op. 27, *Scenes from the Bavarian Highlands* (1896).  
Part-Songs: Opus 18, *O Happy Eyes and Love*; Op. 26, two three-part songs, women's choir, with violin obbligato; Op. 53, four part-songs; Op. 54, *Reveille*, male voices; Op. 56, *Angelus*; Op. 57, *Go, Song of Mine*; Op. 71, *The Shower and The Fountain*; Op. 72, *Death on the Hills*; Op. 73, *Love's Tempest and Serenade*.  
Miscellaneous: Opus 2, three Motets (one published, *Ave Verum*); Op. 34, *Te Deum and Benedictus* (1897); Op. 44, *Coronation Ode* (1902); Op. 45, five part-songs from the Greek Anthology; Op. 64, *Offertorium, O Harken Thee* (1911); Op. 67, *Psalm XLVIII*, bass solo,

choir and organ; Op. 74, Psalm XXIV, choir and organ or orchestra; Op. 80, *The Spirit of England*, soprano solo, choir, and orchestra.

## CHAMBER MUSIC

Opus 6, Wind quintet (ms.); Op. 8, String quartet (ms.); Op. 9, Sonata, violin and piano (ms.); Op. 82, Sonata in E Minor, violin and piano; Op. 83, String quartet, E Minor; Op. 84, piano quartet in A Minor.

## FOR VIOLIN

Opus 3, Allegretto, violin and piano; Op. 4, three pieces, violin and piano; Op. 12, *Salut d'Amour*, violin and piano; Op. 15, two pieces (*Chanson de Nuit* and *Chanson de Matin*) for violin and piano, later scored for orchestra; Op. 17, *La Capricieuse*; Op. 22, six easy exercises for violin and piano; Op. 24, five *études caractéristiques*.

## SONGS AND MISCELLANEOUS

Opus 5, two Songs; Op. 16, three Songs; Op. 31, two Songs; Op. 41, two Songs.

Opus 14, Organ Voluntaries (easy); Op. 21, Minuet for piano; Op. 28, Organ Sonata in G; Op. 32, Imperial March (Diamond Jubilee, 1897); Op. 37, *Sea Pictures*, contralto solo and orchestra (1899); Op. 48, song, *Pleading*, with orchestra; Op. 59, six Songs, with orchestra; Op. 60, Two Folk Songs (Eastern Europe), voice and orchestra; Op. 52, *A Christmas Greeting*, two sopranos, strings, and piano; Op. 66, *The Crown of India*, masque in two tableaux (1912); Op. 81, Ballet, *The Fan* (1917); Op. 69, Ode, *The Music Makers*, contralto solo, choir, and orchestra; three recitations with orchestra; Op. 75, *Carillon* (1914); Op. 77, *Une Voix dans le désert*, and *Le Drapeau*; *Severn Suite* for brass band. Also orchestral transcriptions of Bach's C Minor Fantasia and Fugue, Handel's D Minor Overture, and Chopin's Funeral March.

# MANUEL DE FALLA

BY *Gilbert Chase*

MANUEL MARÍA DE FALLA MATHEU was born at Cádiz on Nov. 23, 1876. Both his parents were natives of Cádiz; but his father's family was of Valencian origin, while his mother was of Catalan extraction. His mother taught him to play the piano, and with her he took part, at the age of eleven, in a church performance of Haydn's *Seven Last Words of Christ*, arranged for piano duet. This work was originally composed for one of the churches at Cádiz, and its annual performance there on Good Friday is traditional.

Manuel acquired the rudiments of harmony from two local musicians, Otero and Broca. At the age of seventeen he heard a series of symphonic concerts and from this moment felt that his musical vocation was decided. He soon became acquainted with the music of Wagner, whose scores he eagerly analysed. He composed some chamber music, performed at the home of a local amateur named Viniegra. About the same time, several sojourns at Madrid enabled him to pursue his piano studies with the celebrated teacher José Tragó. But Falla<sup>1</sup> wished to be a composer, not a virtuoso pianist. He was already filled with the ambition of going to Paris to study, but he lacked the financial means. In order to achieve his object, he attempted to cultivate the only form of composition which had any chance of popular success in Spain at that time, the zarzuela or native type of comic opera. But his first work in this form, *Los Amores de la Inés*, produced in 1902, was a complete failure. His second

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<sup>1</sup> It is contrary to Spanish usage to employ the prefix "de" with a surname except when preceded by the given name.

venture, *La Casa de tócame Roque*, was not even produced, though it won the enthusiastic approbation of the famous zarzuelista Chueca.

In contrast to the wonderful musical renovation which was going forward in France at this time, musical conditions in Spain were at a very low ebb. All the musical talent of the nation was poured into the facile form of the zarzuela; grand opera was a slavish imitation of Italian or German models; original creation in symphonic and other instrumental forms was virtually non-existent; for more than 200 years no composer of international stature had appeared in Spain. But about the time of Falla's birth, a courageous idealist and composer, Felipe Pedrell, was working energetically for a national revival of Spain's musical culture, exploring the rich field of native folksong and revealing the neglected musical treasures of the past.

It was to Pedrell, then a disappointed and embittered man in his sixties, that Falla turned for guidance and counsel after his unfruitful theatrical ventures. He studied composition with Pedrell at Madrid for about three years, and Falla has left it on record that he owed to Pedrell his definite orientation as a creative artist. He accepted, in principle, Pedrell's doctrine that each nation should base its art-music on the native folksong, but refused to interpret this as involving a literal quotation or borrowing of popular themes. It was the spirit, not the letter, which Falla wished to reproduce. He accepted without reservation Pedrell's correlative axiom that the characteristics of a nation's music were likewise inherent "in the masterpieces of the great periods of the art." Thus from Pedrell Falla imbibed that historical sense which, in the words of T. S. Eliot, "involves a perception, not only of the pastness of the past, but of its presence." This was of tremendous importance, for it enabled him not only to find himself as a creative artist, but also pro-

foundly to influence the entire course of modern Spanish music.

In 1904 the Academy of Fine Arts at Madrid announced that it would award a prize for the best lyrical drama by a Spanish composer. Falla forthwith set to work, and the following year he won the Academy's prize with his two-act lyrical drama *La Vida Breve* (*Life Is Short*); but the award did not entail a production of the opera. At the same time Falla, urged by Tragó, competed for the Ortiz y Cussó Prize, open to all Spanish pianists. Contrary to his own expectations, the first prize was unanimously awarded to him in 1905. For the next two years he taught piano in Madrid, and then, in the summer of 1907, he was at last able to realize his ambition of going to Paris. He went ostensibly on a seven-day excursion; he remained seven years.

Though his meagre resources obliged him to live in straitened circumstances, Falla derived immense spiritual, æsthetic and practical benefit from his Paris sojourn. There he was befriended by such composers as Debussy, Dukas and Ravel. There he lived in a creative atmosphere that corresponded to his own innermost convictions and aspirations. The meeting with Debussy was particularly significant, for Debussy had intuitively felt and exploited the inherent values of Andalusian popular music, which Falla was soon to animate with the full force of his genius in the *Noches en los Jardines de España* for piano and orchestra, begun in 1909. In 1908 Ricardo Viñes played Falla's Four Spanish Pieces for piano at a concert of the Société Nationale de Musique. These are dedicated to the Spanish composer Isaac Albéniz, who died the following year. Falla himself played these pieces at a concert in London in 1911, making his first appearance in the English capital. On April 1, 1913, *La Vida Breve* was successfully produced at the Municipal Casino, Nice, and on Dec. 30 of the same year it was brought

to the stage of the Paris Opéra-Comique. In 1914 Falla returned to Madrid, where on Nov. 14 *La Vida Breve* was produced at the Teatro de la Zarzuela. The following year his ballet-pantomime *El Amor Brujo* (*Wedded by Witchcraft*) was given at the Teatro Lara.

In 1916 Falla completed his symphonic impressions for piano and orchestra, *Noches en los Jardines de España* (*Nights in the Gardens of Spain*), the work which immediately placed him as the foremost living Spanish composer. In 1919 his ballet *El Sombrero de Tres Picos* (*The Three-cornered Hat*), the revised version of an earlier work entitled *El Corregidor y la Molinera* (Madrid, 1917), was produced by Diaghileff at London (July 22). This delightful work, based on a well-known story by Alarcón (also used by Hugo Wolf in his opera *Der Corregidor*), has remained one of the most popular items in the repertoire of the Russian Ballet.

In 1919 Falla composed the *Fantasia Baetica* for piano and began to compose *El Retablo de Maese Pedro*, "musical and scenic adaptation" of an episode from the *Don Quixote* of Cervantes, designed for performance with puppets. In the spring of 1921 he appeared as soloist in the first performance of the *Noches* at London, and then he moved to Granada, where he has since made his home. In 1922 he organized a festival of "cante hondo" at Granada, and in 1923 he began to compose the Harpsichord Concerto, completed and first performed in 1926. In 1928 Falla began work on a vast composition for soli, chorus and orchestra based on the *Atlantida*, an epic by the Catalan poet Jacinto Verdaguer. Though virtually completed, this dramatic cantata has not yet (1938) been performed or published.

Frail in physique but full of nervous energy, his ascetic features topped by an impressively large forehead, Falla combines the attributes of the scholar and the mystic with a deep human sympathy and sensibility. The solitude of his celibate

existence has been tempered by an unusual capacity for friendship. He has never undertaken the systematic teaching of composition; but he has taught a few pupils, including Ernesto and Rodolfo Halffter, Adolfo Salazar, and Joaquín Nin-Culmell. Formerly he made frequent visits to Paris, London and Mallorca, but since 1934 he has seldom left Granada. Even the upheaval of the Civil War in 1936 failed to dislodge him from his cherished home near the Alhambra. In 1938 he was named President of the Institute of Spain, created by General Franco's regime. Ill-health prevented Falla from attending the inaugural assembly in Burgos, but in May, 1938, the oath of office was administered to him by the Minister of Education at his home in Granada. Since 1939 Falla has been living in Argentina.

Falla, as we have seen, departed from Pedrell's folklorist doctrine in one essential respect: he did not believe in the employment of actual folk-tunes as a systematic artistic procedure. Except in the Seven Spanish Popular Songs, which are a special case, the places where he makes use of folk-tunes can be counted upon the fingers of one hand. There are two examples in *El Retablo* (in Scene Two he employs the theme of an old Spanish Ballad, and in the Finale a Catalan Christmas Song), and two slighter examples occur in *The Three-cornered Hat* (a phrase from the jota of Navarre and one from the popular song *El Paño Moruno*). This, as J. B. Trend pointed out, is obviously not enough to place Falla in the school of folklore composers.

Nevertheless, Falla's music is completely Spanish in feeling and expression. All the characteristic features of Spanish popular music are to be found in his works. So authentic is his reconstruction of the native idioms that many critics have classified a work like *El Amor Brujo* as a pure folklore product. But this ballet contains not a single folk-tune, though it is directly inspired by the Gipsy folklore of Andalusia. The process by which Falla achieves this authentic yet personal

reconstruction is one of assimilation rather than imitation. Many factors enter into this process: atavism, environment, intuition, erudition and, of course, genius. What is so rare in Falla's creative faculty is his ability to combine direct intuitive and sensuous perception with intellectual analysis and erudition. The subject of *El Amor Brujo*, for instance, was drawn from life; but Falla also made a profound historical study of "cante flamenco" and "cante hondo," the peculiar Andalusian-Gipsy type of folksong, and he knows more about this subject than anyone else in Spain. In other works by Falla, notably the *Retablo*, based on an extensive study of Spanish popular music in the time of Cervantes, and the Harpsichord Concerto, which recalls the "ardent severity" (in the apt phrase of Roland Manuel) of the old Spanish masters, we find this same blend of erudition and vitality. Historically, the significance of Falla's work is that he renews the long-interrupted tradition of Spanish music by achieving a fusion of past and present through the living medium of personal inspiration.

In his earlier works, *La Vida Breve*, *El Amor Brujo*, *Noches en los Jardines de España*, and the *Fantasia Baetica* for piano, the musical atmosphere is predominantly Andalusian. This is the idiom which is most readily recognized as "Spanish" by the average hearer, chiefly because of its Oriental affiliations. Hence the fallacious notion that Falla was being really "Spanish" as long as he was writing Andalusian music, but that he ceased to be "Spanish" in such later works as the *Retablo* and the Concerto. The truth is that in these later works Falla was reaching out towards a more complete synthesis of the Spanish spirit. These two works, therefore, are predominantly Castilian in spirit, for it is Castile which represents the most perfect synthesis of the Spanish soul.

The fact is that in the last of the "Andalusian" compositions, the *Fantasia Baetica* of 1919, Falla had already ceased to occupy himself with any picturesque evocation of local colour.



*La Vida Breve* (the scene of which is laid in Granada) and *El Amor Brujo* are marvellous examples of local colour; the *Nights in the Gardens of Spain* are more in the nature of poetic evocations, though the finale, *En la Sierra de Córdoba* is vividly suggestive of a Gipsy "zambra" or festivity. With the *Fantasia Baetica*, one notices a change of attitude even in the title. "Provincia Baetica" was the ancient Roman name for Andalusia; hence this is in effect an "Andalusian Phantasy." But the choice of title indicates a desire on Falla's part to emphasize the Roman and Christian aspects of Spanish culture rather than the Moorish-Oriental aspect which foreigners consider so picturesque. One reason why the *Fantasia Baetica* has not proved popular is because it fails to conform to this preconceived notion of "picturesque" Andalusian music, though its basic elements—harmonic, melodic and rhythmic—are Andalusian.

We may now enumerate these characteristic features, some of which are common to all Spanish music. The first feature to be noted is the prevalence of modal forms, particularly the Phrygian mode, either in its "Andalusian" form (cadence A-G-F-E) or in its "Oriental" form (with G Sharp). This is conspicuous in the *Fantasia Baetica* (which has a lyrical Intermezzo in the Æolian mode). Since our modern "major" and "minor" are simply two survivals of the ancient modal system, the use of modal harmonies does not imply an attack on tonality, but simply an expansion of the harmonic field. Falla preserves the principle of tonality, though not in the strict academic sense. There may be passages that give the impression of polytonality. And some procedures common to Spanish popular music may seem disconcerting to ears conventionally trained. There is, for instance, the device of modulating to the key a minor third lower in the final cadence. An example of this is to be found in the first movement of the Harpsichord Concerto (D Major to B Major). Interesting as Falla's music is harmonically, its chief means of expression are melody and

rhythm. And of these, perhaps, rhythm is foremost. His rhythms are varied and complex, and the faithful interpretation of his music depends primarily on the correct enunciation of these rhythms. Rhythm, indeed, constitutes an important element of form in Falla's music, for the dynamic emphasis often determines the entire structure of a movement, as in the Finale of the *Noches*. He often uses rhythms contrapuntally, setting one off against another.

Falla's melodies move generally within a small compass, following in this a Spanish tradition. He has given us notable examples of stylized "cante hondo," the sinuous and florid semi-Oriental cantilena of Andalusia, in *La Vida Breve* and *El Amor Brujo*. He also uses this type of melody in purely instrumental compositions, often over an internal pedal-point that suggests the technique of the guitar (an instrument which Falla holds in great esteem). Examples are to be found in the *Andaluza* for piano and in the *Fantasia Baetica*. Falla's melody is intense and concentrated rather than flowing and expansive; but he thereby achieves great emotional intensity in moments of lyrical climax.

Falla's orchestral technique is undeniably influenced by the modern French school, for in this he had no Spanish precedents to guide him. Yet his instrumentation is essentially individual and bears the unmistakable stamp of his personal genius. He resembles Ravel in the precision and subtlety of his effects, as well as in his economy of expression. His instrumentation often has a tang and "bire" that is typically Spanish; all facile effects are scrupulously avoided. He prefers to contrast his instruments rather than to blend them. His orchestral texture is rich, varied and finely-woven, but never heavy.

The full measure of Falla's contribution to modern music cannot be appraised until his dramatic cantata, the *Atlántida*, is given to the public. But from the plan of this vast work it is clear that Falla's creative vitality has impelled him to work

within a larger form than any he has hitherto attempted. The *Atlántida* may well prove the crowning achievement of a musician who has always known how to replenish his inspiration at the vital sources of life and art.

## CATALOGUE OF FALLA'S WORKS

## FOR THE THEATRE

- La Vida Breve*, lyric drama, 1904-05 (Nice and Paris, 1913; Madrid, 1914; New York, 1926).  
*El Amor Brujo*, ballet (Madrid, 1915).  
*El Sombrero de Tres Picos*, ballet (London, 1919; revised version of an earlier work entitled *El Corregidor y la Molinera*, 1917).  
*Fuego Fatuo*, comic opera, based on the music of Chopin, 1918-19 (not published or performed).  
*El Retablo de Maese Pedro*, musical and scenic adaptation of an episode from the *Don Quixote* of Cervantes, 1919-22 (Paris, 1923; first public stage performance, Bristol, 1924; New York, 1925; Opéra-Comique, Paris, 1928).

## FOR ORCHESTRA

- Interlude and Dance, from *La Vida Breve*.  
 Two Spanish Dances, from *La Vida Breve*.  
*Noches en los Jardines de España*, for piano and orchestra (1909-15).  
*El Amor Brujo*, ballet (with mezzo-soprano solo).  
 Three Spanish Dances, from *El Sombrero de Tres Picos*.  
*Homenajes*: 1. *Pour le Tombeau de Debussy*; 2. *Pour le Tombeau de Dukas*; 3. *Fanfare pour Arbós*; 4. *Pedrelliana*.

## CHAMBER MUSIC

- Psyché*, for mezzo-soprano, flute, harp, oboe, clarinet, violin and cello (1924).  
 Concerto for harpischord (or piano), flute, oboe, clarinet, violin and cello (1923-26).

## FOR PIANO

- Four Spanish Pieces: *Aragonesa*, *Cubana*, *Montañesa*, *Andaluza* (1907-08).  
*Fantasia Baetica* (1919).  
*Andante, Pour le Tombeau de Paul Dukas* (1935).

## FOR GUITAR

- Homenaje, Pour le Tombeau de Debussy* (1920).

## VOCAL

Trois Mélodies, text by Théophile Gautier (1909).

Seven Spanish Popular Songs: *El paño moruno*, *Seguidilla murciana*, *Asturiana*, *Jota*, *Nana*, *Canción*, *Polo* (1914) (also with orchestral accompaniment).

*A Córdoba*, Sonnet by Góngora, for voice and harp (1927).

*Balada de Mallorca*, after Chopin, for mixed chorus (1933).

## TRANSCRIPTIONS AND ARRANGEMENTS OF FALLA'S WORKS

From *La Vida Breve*: Two Spanish Dances, for piano solo (by G. Samazeuilh); *idem* for piano duet (by G. Samazeuilh); First Spanish Dance, for violin and piano (by Fritz Kreisler); Two Spanish Dances, for small orchestra (by Chapelier).

From *Seven Spanish Popular Songs*: Suite, for violin and piano (by Paul Kochanski); *idem* for cello and piano (by Maurice Maréchal); *idem* for piano solo (by the composer).

From *El Amor Brujo*: Ritual Fire-Dance, Dance of Fear, Pantomime, *Récit du Pêcheur*, for piano (by the composer).

From *El Sombrero de Tres Picos*: Dance of the Miller's Wife, The Miller's Dance, for piano (by the composer).

*Homenaje*, for *Le Tombeau de Debussy*, for piano (by the composer).

# ROY HARRIS

BY *Oscar Thompson*

THOUGH PART of his studies were pursued abroad, the career of Roy Harris has had about it the aura of something definitely and essentially American. He was born on Lincoln's birthday, Feb. 12, 1898. The county in Oklahoma in which he was born was Lincoln County. The year was one of flag waving, for it was the time of the Spanish-American War. Roy was a country boy and not one of the pavements; hence—in theory at least—he was relatively free of the European influences which played so strong a part in shaping the culture of our cities. He came of pioneer Scotch-Irish stock, humble and of the soil. In a time when so much of America's music was being written either by musicians of European birth, or of blood-streams that caused them to be looked upon as internationalists, Harris came upon the scene as "a white hope" for those who placed emphasis on his racial as well as his rural background.

Oklahoma still had about it the tang of the Great Southwest. There the boy's father had staked a claim and tilled a farm. When malaria caused the family to remove to California, they continued farming in the San Gabriel Valley. The youth helped his father in the fields while he acquired a grammar-school and high-school education. Before he was twenty he had his own farm. A little later, when he was a student at the Southern Branch of the University of California, he drove a truck by day and attended classes at night. Greek philosophy and Hindu theology were among his early special interests. Intervening between high school and university was the time of America's

participation in the first World War. Harris served as an army private.

It was while he was at the University that Harris took up seriously the study of music. Arthur Farwell, himself a composer of distinctive gifts and an individual outlook, was his mentor in harmony. Farwell was impressed with the independence of Harris's musical mind. Subsequently, when Harris came into prominence as a composer, his early teacher wrote of him in the *Musical Quarterly*, and paraphrasing Schumann's famous salute to Chopin, remarked: "Gentlemen, a genius—but keep your hats on!"

Among early compositions were a Suite for string quartet and an Andante for orchestra. The latter brought Harris to the attention of the general musical public when it was performed at one of the New York Stadium concerts in 1926. Harris was then twenty-eight years old and it could scarcely be said that his rise had been meteoric. In fact, he had turned to music rather late and he was not of the facile type that progresses by leaps and bounds. A certain awkwardness—an awkwardness that he has mitigated, but has never entirely shaken off—gave almost a shambling gait to some of his earlier writing.

Besides Farwell, Harris worked with Modeste Altschuler, Rosario Scalero and Arthur Bliss. In Paris he studied with Nadia Boulanger, then especially identified with the guidance of ambitious young Americans. While in the French capital (1927-29) he composed his Concerto for piano, clarinet and string quartet, his Piano Quintet, and his Piano Sonata. An accident to his spine caused him to return to New York and while convalescing he composed his String Quartet. From the time of the Concerto and the Piano Sonata Harris has never lacked performances. With his subsequent works he became one of the two or three most-played American composers. He also has been one of the most favoured in the matter of recordings. Certainly, he presents no example of the neglected Ameri-

can composer. Recognition has included commissions and awards for work in composition. He was twice the recipient of a Guggenheim Fellowship (1927-28 and 1928-29) and twice of the Creative Fellowship of the Pasadena Music and Arts Association (1930-31 and 1931-32). Nor has he lacked desirable teaching posts. In the years 1934-38 he was head of the composition department of the Westminster Choir School at Princeton, N.J. After 1933 he taught at the Julliard Summer School and in 1941 was appointed composer in residence at Cornell University.

His compositions have been chiefly for orchestra, chorus and chamber music combinations. They fall within the usual classifications. He has written relatively little for solo instruments and virtually not at all for solo voice. Though he has composed for the films and for a ballet, he has not attempted opera. Of his symphonies, the Third has had performances throughout the country and stands as his most successful work. One work was designed for Tommy Dorsey's jazz orchestra and has remained almost unknown to concert audiences. With M. D. Herter Norton he arranged Bach's *Art of Fugue* for string quartet—his one appearance in the domain of the transcriber.

Of the basic worth of the Harris output critics and other analysts are by no means agreed. His utter seriousness, however, is universally recognized. He is in deadly earnest in all that he writes and, although a very genial person to know, there is little of humour and less of airiness or sparkle in his music. Neither is there much that even remotely represents the virtuoso element that was a part of the spirit as well as the technique of certain of the greatest European masters. He played piano and organ as a boy, having had lessons from his mother, who herself played by ear. But he never became in any sense a virtuoso performer. It is not surprising, therefore, to find that he has not been drawn to the exploitation of the capacities of any solo instrument. Some of his choral writing

is difficult for the voices but not in a way that entails display. The ornamental, the showy, the scintillant have had no part in his output. He has been in no sense a bravura composer.

Harris has seemed to look upon himself as a classicist, though one writing for the twentieth century, not the eighteenth, like Haydn, or the nineteenth like the mature Beethoven or Brahms. He has kept clear of the cults of the modernists, as represented by the atonalists, the polytonalists, the twelve-tone theorists. His music is angular, but seldom harsh. It is spare but never bodiless. There has been more to link the music of Harris to Sibelius and Stravinsky than to Schönberg, Berg and Webern, or Hindemith, Honegger or Bartók. But chiefly it pays tribute to Beethoven. The sound of it suggests no violent break with the orthodox and the traditional.

Harris is in intention a melodist. Harmonically he is not, for his times, an extremist. The problems that seem most to have occupied him are those of form. He has been a practical proponent of the twentieth century view of content determining form. Closely allied are the composer's concepts of melodic statement and form. Aiming at long-drawn or continuous melody, he may be said to have shaped the structure to fit the melody, rather than forcing the melodic substance into the regular segments of a fixed form. But he has not, by any means, escaped or sought to escape repetitions. Some of the monotony that has been charged against his music undoubtedly is to be traced to the continued emphasis on repeated basic ideas.

Harris's music is always clear. Its outlines, on the whole, are definite and strong. The pace often is irregular and, for ears accustomed to regularity, it is sometimes bumpy, with what seem like dislocations. But the composer seems sure of himself, even when what he writes may be looked upon as laboured and stiff. There is in his technique the frequent suggestion of the self-made. To compare him to Mussorgsky may be to carry the point rather far; but there is a resemblance in the absence



of that kind of facility which made the associates of Mussorgsky better technicians if less original composers than he. Harris, like Mussorgsky, is never glib. In going his own way, it is his form rather than his harmony that shows the fruits of his struggles. That form is rough-hewn and large of line. It is not a form for prettiness, for grace, for persiflage. Form is, of course, not of itself a guarantee of interest if the content does not spark. Today, there is nothing of settled conviction as to the basic worth of Harris's melodic material.

Harris has been both praised and blamed for a too-conscious Americanism. Such works as his *Johnny Comes Marching Home* Overture, *Farewell to Pioneers*, *Folk Song Symphony*, *American Creed*, *Challenge*, 1940 have either a programmatic tie with America's past or with American ideology. Whether this has led to more that was cerebral than emotional in his expression is something that the passing of more time may be required to determine.

Harris's own views on the controversial issue of "nationalism" in music are summed up in a communication dated June 7, 1941:

"The national accent of music springs spontaneously from the deepest unconscious impulses of man. It was bred there and confirmed by environment. I do not think a composer can consciously implant the subjective qualities of a people or a time in his music. He may hope to do so, as I most certainly do, but I am convinced he can do little or nothing about the matter. We have too many evidences to the contrary. What has too often been done to native folk songs is a tell-tale evidence that composers can not *will* to express the emotional qualities of a people. As Emerson once said: 'What you *are* speaks so loudly that I cannot hear your words.'

"Fortunately for us composers, we *must* accept and live with the gamut and intensities of our subjective impulses. We can only cultivate them on the lifelong road of seeking and

capturing an adequate, complementary vocabulary with which to record them in translatable forms. When several authentic talents, bred and nourished from the same background, carry a style forward in natural evolution a new school of music is created. So must we create an authentic school of music."

At this writing (1941), Harris is forty-three years old. He has made steady and definite progress over a period of about fifteen years. With each new work, he has asserted a firmer grip on the technique that in its ruggedness—or roughness, according to the point of view—has seemed from the first to be an essential part of him. The writer of these lines has not yet discerned in his music the quality of genius. But where else, it may be asked, is there recognizable genius in the American music of today? Or, for that matter, in the music of any European composer of Harris's years and generation? Without exalting it to a place beside the symphonies that are the recognized masterpieces of other eras, there is good reason to look upon the Harris Third Symphony as a work which is as representative of our times as are the best works of Shostakovich and Prokofieff, of Hindemith and Bartók, or of any of those Europeans who do not, like Strauss, Sibelius and Rachmaninoff, belong essentially to another generation.

## CATALOGUE OF HARRIS'S WORKS

### FOR ORCHESTRA

- Andante (1926).
- Symphony (1929).
- Toccata (1931).
- Overture (1931).
- Andantino (1931).
- Concert Piece* (1932).
- Symphony 1933 (1933).
- Chorale for String Orchestra (1933).
- Johnny Comes Marching Home* (1934).
- Symphony No. 2 (1934).
- Farewell to Pioneers* (1935).
- Prelude and Fugue for String Orchestra (1936).

- Time Suite* (1937).  
*Three Symphonic Essays*, published from *Time Suite* (1937).  
 Symphony No. 3 (1938).  
*Folk Song Symphony*, for chorus and orchestra (1940).  
*American Creed* (1940).  
*Evening Piece* (1941).  
*Ode to Truth* (commissioned by Stanford University) (1941).

FOR SYMPHONIC BAND

- Cimmaron* (1941).

FOR CHORUS

- Symphonic Poem*, for chorus and trio (1925).  
*Whitman Suite*, for women's chorus, two pianos (1927).  
*Song for Occupations*, for eight-part mixed chorus, a cappella (1934).  
*Story of Noah*, for eight-part mixed chorus, a cappella (1934).  
*Symphony for Voices*, for eight-part mixed chorus, a cappella (1935).  
*Sanctus*, for four-part mixed chorus, a cappella (1936).  
*He's gone away* (1936).  
*Symphony for Chorus and Orchestra* (in manuscript, not yet complete).  
*Johnny Comes Marching Home* (1937).  
*Triptych* on words by Whitman, for women's chorus (1939).  
*Challenge*, 1940, for chorus and orchestra (1940).  
*A Red Bird in a Green Tree*, for four-part chorus of mixed voices (1940).  
*Singing Through the Ages*, two volumes of choral music for schools and colleges, transcribed and edited in collaboration with Jacob Evanson.

CHAMBER MUSIC

- Suite for String Quartet* (1925).  
*First String Quartet* (1929).  
*Concerto*, for piano, clarinet, string quartet (1930).  
*String Sextet* (1932).  
*Sextet*, for flute, oboe, clarinet, bassoon, horn, piano (1932).  
*Three Variations on a Theme*, for string quartet (1932).  
*Chorale for 6 strings* (1933).  
*Four Minutes and Twenty Seconds*, for string quartet and flute (1934).  
*Trio* (1934).  
*Poem*, for violin and piano (1935).  
*Piano Quintet* (1937).  
*Soliloquy*, for viola and piano (1939).  
*Prelude and Fugue for strings and trumpets* (1939).

Quintet for 2 violins, 2 violas and cello (1940).

Arrangement for string quartet, in collaboration with M. D. Herter Norton, of Bach's *Art of Fugue* (1934).

FOR PIANO

Sonata (1929).

*Little Suite* (1939).

Sonata (1941) (incomplete).

FOR BALLET

*Western Landscape* (1940).

MUSIC FOR THE FILMS

*One Tenth of a Nation* (1940).

# PAUL HINDEMITH

BY *Edwin Evans*

PAUL HINDEMITH comes of a Silesian family settled in Hanau, where he was born Nov. 16, 1895. At thirteen he had acquired a complete mastery of the violin, to which he thereupon added considerable practical experience, by playing wherever opportunity offered, in cinemas, musical comedy theatres, dance-bands and so on, finally in the orchestra. Meanwhile he had entered Hoch's Conservatorium at Frankfort, where he studied first under Arnold Mendelssohn (1855-1935), a late romantic composer and sound musician of the old German school, and then under Bernhard Sekles (1872-1934) whose sympathies inclined more to the "moderns" of his generation.

Hindemith's unpublished String Quartet in C (Op. 2) was awarded the Mendelssohn prize at the Berlin Hochschule (now a State award). From playing in the orchestra of the Frankfort Opera he rose to be concert master in 1915, which post he continued to hold until 1923. In 1921 he founded, in association with Licco Amar as leader, the Amar Quartet (known also as Amar-Hindemith) in which he played the viola until 1929, and in later years his brother Rudolf, the cello.

The works by which he first became known beyond the Frankfort musical circle were composed for the Amar Quartet, which played his Second String Quartet (Op. 16) with great success at the first Donaueschingen Festival in 1921, and again in 1922 at the international musical gathering at Salzburg, which was the prologue to the foundation of the International Society for Contemporary Music. He took an active part in the direction of the Donaueschingen Festivals (1921-26), insti-

tuted by Prince Egon zu Fürstenberg, subsequently transferred to Baden-Baden (1927-29) and Berlin (1930).

In 1922 his Chamber Music No. 1 (Op. 24, No. 1) and the song-cycle *Die junge Magd* (Op. 23, No. 2) were performed at Donaueschingen. The unpublished Clarinet Quintet (Op. 30), and the first String Trio (Op. 34) were selected by the I.S.C.M. for performance at its first two festivals, held at Salzburg respectively in 1923 and 1924. The Chamber Music No. 2 for piano and twelve solo instruments (Op. 36, No. 1) followed at Venice in 1925.

By that time Hindemith had become the outstanding figure in modern German music and acquired an international reputation, mainly through the large number of musicians from many countries who had attended these festivals. From then onwards the facts of his life resolve themselves into normal professional activities, playing the viola as a soloist and as a member of the Amar Quartet and teaching at the Berlin Hochschule (1927-37).

The even course of his career has been affected by political events in Germany. In spite of a spirited defence by Dr. Wilhelm Furtwängler in the *Deutsche Allgemeine Zeitung* of Nov. 11, 1934, his works came under the government ban, his musical outlook being radically different from that of its appointed musical arbiters, but one is reluctant to believe that Germany will permanently exclude from her musical life one who is universally acknowledged to be the most gifted of her younger musicians. Meanwhile he is treated in Germany with the utmost personal consideration, but his works are not performed there. During this trying period he has paid three annual visits to Angora, where he has been instrumental in organizing the musical life of Turkey, the home country of his friend Licco Amar, the former leader of his Quartet. He has made three visits to America and in 1939 introduced his newly composed viola sonata in New York.

As a composer he began, like others of his generation, under the influence of his predecessors, Brahms and more notably Reger, less prominently Strauss and Debussy. But two traits set him apart from the ordinary run of aspirant German composers. The first was the intensely practical and widely varied nature of his professional experience. From boyhood he had performed any musical tasks that offered, under all conceivable conditions, in every possible environment. From the outset the future pioneer of "Gebrauchsmusik" had acquired an intensely practical outlook, far removed from the nebulous dreams harboured by most young musicians. Incidentally it led him to acquire proficiency on an unusual variety of instruments. It is scarcely going too far to say that he writes nothing that, in an emergency, he could not himself play at least creditably.

The other trait, equally rare among German musicians of his age and period, was a strong infusion of the comic spirit in the form of a sense of fun, and especially of parody, which found its vent in such exploits as his arrangement for string quartet of the overture to *The Flying Dutchman* and the suite, *Military Music for String Quartet*, suggested by the performances of a regimental band at the Donaueschingen Kursaal. Though not conspicuously reflected in his acknowledged works, this playfulness emerges every now and then, and is in any case too characteristic to be ignored in any consideration of his musical temperament. It underlies that element in his constitution that has caused him sometimes to be described in English-speaking circles as the "playboy" of modern music. Under the stress of external circumstances this humour has been known to turn into savage irony, as in those grotesque days when all the world danced, even in Germany, while Germany groaned under inflation—for musicians, the days of "Cambio-Concerts." But being foreign to his cheerful nature the bitterness did not outlive the conditions that produced it.

Together these two traits go far towards explaining the ob-

jectivity that prompted his early abandonment of the romantic trend of previous German music, and thenceforth permeates his entire output. In 1927 he put his creed into the following words:

"It is to be regretted that in general so little relationship exists today between the producers and consumers of music. A composer should write today only if he knows for what purpose he is writing. The days of composing for the sake of composing are perhaps gone for ever. On the other hand the demand for music is so great that composer and consumer ought most emphatically to come at last to an understanding." That confession of faith is the basis of "Gebrauchsmusik." As Alfred Einstein puts it, "He is unwilling to exploit his feelings publicly and he keeps his two feet squarely on the ground. He merely writes music, the best that he can produce." Or in Paul Bekker's words, "Er komponiert nicht, er musiziert."

Technically and stylistically Hindemith's evolution has been logical and is therefore easy to follow. The first period falls into two phases, one embracing the ten earliest opus-numbers, the other typified in the already mentioned String Quartet (Op. 16) culminating in Chamber Music No. 1, and concluding with the "1922" Suite for piano. The former produced a heterogeneous mass of music afterwards discarded, ranging from occasional pieces for domestic performance to an opera. The only works published are three Cello Pieces (Op. 8), and the Quartet in F Minor (Op. 10), which still shows the influence of Reger. Of others should be mentioned a *Lustige Sinfonietta* in D Minor (Op. 4) in memory of Christian Morgenstern, which Strobel, in his interesting monograph, describes as his first renunciation alike of sentimental pathos and of the romantic orchestral panoply. Morgenstern's irony had a special attraction for the composer. Against that may be set the Three Songs with orchestra (Op. 9), in which he displays a complete command of Straussian dramatic technique.



The later phase, in which he begins to develop his characteristic linear writing, sometimes tinged with neo-classicism, opens with the first group of six string Sonatas (Op. 11), four with piano and two unaccompanied. Here may be placed the definite break with the romantic style, though some profess to discern a partial return to it in two of his three one-act stage-works, *Mörder, Hoffnung der Frauen* (Op. 12), *Sancta Susanna* (Op. 21). The third, *Das Nusch-Nuschi* (Op. 20), is of very different character, as may be judged from the inclusion of a *Choral-fuge mit allem Komfort*. Having shown in the slow movement of the Quartet (Op. 16) that the break with romanticism does not preclude expressiveness, this period ends in a phase reflecting the mood of 1921 and 1922, which were terrible years for all Germans. Here we find negation, scorn and that forced merriment with which those affected sought to stifle despair. This mood underlies the Third Quartet, the Chamber Music No. 1, the Finale of which bears the separate title "1921," and the Piano Suite "1922."

The next period opens with the song-cycle *Die junge Magd* (Op. 23, No. 2), a setting of poems by George Trakl, a young Austrian poet who committed suicide in a war hospital. Here is to be found an ineffable sadness expressed with intense concentration and simplicity. This was followed by a more distinctive phase of neo-classicism, amounting at times almost to archaism. It is in some of the works that followed that Hindemith gave occasion not only to hostile critics, but even to his admirers, to reproach him with a dry mechanical efficiency, such as one finds in the Three Piano Studies (Op. 37, Part 1); but many works of this period, far from being inexpressive, reveal a passionate and even savage vigour. To this phase belong the two operas—*Cardillac*, and *Neues vom Tage*—the former intensely dramatic, the latter satirically exhilarating, but both treated in the detached impersonal manner he had adopted. Towards the end of this phase three works call for special men-

tion. The first is the *Lehrstück* ("Lesson"), in which the audience is expected to take part. In 1929 at Baden-Baden it led almost to a riot but it has since been performed with success, under the prescribed conditions, by the B.B.C. The second is the Concert-Music of 1930 for viola and orchestra, first of a new series of compositions bearing that description. The third is the oratorio, *Das Unaufhörliche*, produced in 1931. This period may be said to end with the *Philharmonic Concerto* dedicated to the Berlin Philharmonic Orchestra on the occasion of its 50th anniversary.

The present phase is characterized for the public by an alleged "humanizing" of the composer's outlook, but technically by a tendency to reconcile linear counterpoint with tonal harmony (as indicated in the *Unterweisung im Tonsatz*), which produced that effect on his audiences. Perhaps the Second String Trio (1933) revealed the first signs of this mellowing, which developed quickly and showed its full effect in the opera *Mathis der Maler*, the Symphony from which had been heard four years before the opera was produced at Zurich in May, 1938. Since then he has written eight more sonatas—three for piano, two for organ, one each for violin, flute and oboe with piano—imbued with this new spirit, as well as a viola concerto, *Der Schwanendreher*, based on folklore, *Philharmonic Dances* for orchestra and a ballet *Nobilissima Visione*, produced in London, July 21, 1938.<sup>1</sup>

As that much abused word "atonality" crops up frequently in association with Hindemith, it is perhaps relevant to mention that though his adhesion to linear counterpoint, and the usual absence of key signatures, gave rise to the suggestion, he is not an atonalist in the strict sense of the word. His allegiance to tonality weakened during the second of the periods described above, but even then the feeling of tonality was nearly

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<sup>1</sup> Hindemith is now a resident of the United States, and a member of the music faculty of Yale.

always present. In the latest phase it has reasserted itself. The last violin sonata (1935) modulates freely, but the main key is definitely, as stated, E Major.

Space precludes a more detailed description of *Gebrauchsmusik*—music for practical purposes, or, as Eric Blom proposes to render it, “workaday music”—but its nature is sufficiently indicated by the designations of the examples included in the following complete list of Hindemith’s works.

## CATALOGUE OF HINDEMITH’S WORKS

### FOR THE THEATRE

- Mörder, Hoffnung der Frauen*, opera in one act (Oskar Kokoschka), Op. 12 (1921).  
*Das Nusch-Nuschi*, play for Burmese Marionettes (Franz Blei), Op. 20 (1921).  
*Sancta Susanna*, opera in one act (August Stramm), Op. 21 (1921).  
*Tuttfantchen*, incidental music to a Christmas fairy tale in three scenes (Michel and Franziska Becker) (1922).  
*Der Dämon*, dance-mime (Max Krell), Op. 28 (1924).  
*Cardillac*, opera in three acts (F. Lion after E. T. A. Hoffmann), Op. 39 (1926).  
*Hin und zurück*, sketch (Marcellus Schiffer), Op. 45a (1927).  
*Neues vom Tage*, comedy opera in three parts (Marcellus Schiffer) (1929).  
*Mathis der Maler*, opera in seven scenes (1934).  
*Nobilissima Visione*, ballet (Francis of Assisi) (1938).

### FOR ORCHESTRA

- Concert Music for strings and brass, Op. 50 (1931).  
*Philharmonic Concerto* (1932).  
 Symphony, *Mathis der Maler* (1934).  
 Concerto for orchestra, Op. 38 (1935).  
*Philharmonic Dances* (1937).  
 Concerto for violin and orchestra (1939).  
 Concerto for cello and orchestra (1940).

### CONCERTOS

- Concerto for Cello and Orchestra, Op. 3 (unpublished).  
 Concerto for Piano and Orchestra, Op. 29 (unpublished).

## FOR SMALL ORCHESTRA

*Merry Sinfonietta*, Op. 4 (unpublished).

Chamber Music No. 1, Op. 24, no. 1 (1922).

## CONCERTOS WITH CHAMBER ORCHESTRA

Four Concertos, Op. 36.

(1) Chamber Music No. 2, for piano and twelve solo instruments (1924).

(2) Chamber Music No. 3, for cello and ten solo instruments (1925).

(3) Chamber Music No. 4, for violin and chamber orchestra (1925).

(4) Chamber Music No. 5, for viola and chamber orchestra (1927).

Two Concertos, Op. 36.

(1) Chamber Music No. 6, for viola d'amore and chamber orchestra (1930).

(2) Concerto for organ and chamber orchestra (1929).

Concert Music for solo viola and large chamber orchestra, Op. 48 (1930).

*Der Schwanendreher*, concerto for viola and small orchestra (1935).

*Trauermusik* for solo viola (violin or cello) and strings (1936).

## FOR WIND INSTRUMENTS

Concert Music for wind orchestra, Op. 41 (1927).

Concert Music for piano, brass and harp, Op. 49 (1931).

## CHAMBER MUSIC

Trio, clarinet, horn and piano, Op. 1 (unpublished).

String Quartet in C, Op. 2 (unpublished).

Piano Quintet, Op. 7 (unpublished).

Three Pieces, cello and piano, Op. 8 (1917).

String Quartet No. 1, in F Minor, Op. 10 (1919).

Six Sonatas, Op. 11.

(1) Violin and piano, E Flat (1920).

(2) Violin and piano, D Major (1920).

(3) Cello and piano, A Minor (1922).

(4) Viola and piano (1922).

(5) Viola solo (1923).

(6) Violin solo (unpublished).

String Quartet No. 2, in C, Op. 16 (1922).

String Quartet No. 3, Op. 22 (1922).

Chamber Music for five winds, Op. 24, No. 2 (flute, oboe, clarinet, horn, bassoon) (1922).

Four Sonatas, Op. 25.

(1) Viola solo (1923).

(2) Viola d'amore and piano (1929).

- (3) Cello solo (1929).
- (4) Viola and piano (unpublished).
- Quintet, clarinet and strings, Op. 30 (unpublished).
- Three Sonatas, Op. 31.
  - (1) Violin solo (1924).
  - (2) Violin solo (1924).
  - (3) Canonic Sonatina for two flutes (1924).
- String Quartet No. 4, Op. 32 (1924).
- String Trio No. 1, violin, viola and cello, Op. 34 (1924).
- Trio, viola, heckelphone and piano, Op. 47 (1929).
- Three Pieces for five instruments: clarinet, trumpet, violin, double-bass and piano (1932).
- String Trio No. 2, violin, viola and cello (1933).
- Sonata in E, violin and piano (1935).
- Sonata, flute and piano (1937).
- Three Pieces, cello and piano (1937).
- Sonata, oboe and piano (1938).
- Quartet, clarinet, violin, cello and piano (1938).
- Sonata, viola and piano (1939).

## FOR PIANO

- In einer Nacht*, fifteen pieces, Op. 15 (unpublished).
- Sonata, Op. 17 (unpublished).
- Dance-pieces, Op. 19 (1928).
- "1922" Suite, Op. 26 (1922).
- Three Studies, Op. 37, No. 1 (1926).
- Series of small pieces, Op. 37, No. 2 (1927).
- Three Sonatas (1936).

## PIANO DUETS (4 HANDS)

- Seven Waltzes, Op. 5 (unpublished).
- Sonata (1938).

## FOR ORGAN

- Two Sonatas (1937).
- Third Sonata (1940).

## FOR VOICE

- Songs with piano, in the dialect of the Aargau, Op. 6 (unpublished).
- Three Songs, soprano with orchestra, Op. 9 (unpublished).
- Three Hymns (Walt Whitman), baritone and piano, Op. 13 (unpublished).
- Melancholie (Christian Morgenstern), contralto and string quartet, Op. 14 (unpublished).

Eight Songs with piano, Op. 18 (1922).

*Des Todes Tod* (Eduard Reinmacher), soprano with two violas and cello, Op. 23, No. 1 (unpublished).

*Die junge Magd*, six songs (Georg Trakl), contralto with flute, clarinet and string quartet, Op. 23, No. 2 (1922).

*Das Marienleben*, songs (Rainer Maria Rilke), soprano with piano, Op. 27 (1924).

*Die Serenaden*, cantata, soprano with oboe, viola and cello, Op. 35 (1925).

*The Harp That Once Through Tara's Halls*, for mixed voices, 4 parts and piano (1940).

*A Song of Music*, for 3-part women's chorus and piano (1940).

#### FOR CHORUS

A Book of part-songs, Op. 23 (1925).

Five part-songs for male voices a cappella (1929-30).

Four part-songs for three-part boys' choir (1930).

*Das Unaufhörliche*, oratorio in three parts (Gottfried Benn), for soli, mixed choir, boys' choir and orchestra (1931).

#### MUSIC FOR SPECIAL OCCASIONS, GEBRAUCHSMUSIK, EDUCATIONAL, ETC.

Music for mechanical instruments, Op. 40 (1926-27) (unpublished).

(1) Toccata for player piano.

(2) Music, for mechanical organ, for Triadic Ballet (Oskar Schlemmer); also suite from same.

Music for film *Felix the Cat*, mechanical-organ, Op. 42 (unpublished).

*Spielmusik* (*Music to Play*) for strings, flutes and oboes, Op. 43, No. 1 (1927).

Songs for Singing Groups, four three-part songs, Op. 43, No. 2 (1927).

Educational Work for violin ensembles in first position, four grades, Op. 44 (1927).

Music to Sing or Play (for amateurs or music-lovers), Op. 45.

(1) *Frau Musica* (after Luther) (1928).

(2) Eight canons for two voices and instruments (1928).

(3) *Ein Jäger aus Kurpfalz*, string and woodwind (1928).

(4) Five Easy Finger Pieces for piano (1930).

(5) *Martinslied* for unison chorus and instruments (1931).

*Lesson* for two male voices, narrator, chorus, orchestra, dancer, clowns, and Community Singing (1929).

*The Lindbergh Flight*, for radio (in collaboration with Kurt Weill) (unpublished).

*Sabinchen* (*Hörspiel*) (unpublished).

Concertino for trauteonium and strings (unpublished).

*Let's Build a Town*, play with music for children, with instrumental accompaniment (1931).

*Plöner Musiktag* (1932).

A. Morning Music for brass.

B. Table Music, four movements for strings and brass.

C. Cantata for children's choir, solo, speaker, strings, wind and percussion.

D. Evening Concert, six pieces for diverse instruments.

THEORETICAL

*Unterweisung im Tonsatz* (1937).

# ARTHUR HONEGGER

BY *Gilbert Chase*

ARTHUR HONEGGER, though of Swiss parentage and nationality, is universally identified with the modern French school through his long residence in Paris. He was born in France, at Le Havre, on March 10, 1892, and began his musical studies there at the age of 13 with the organist R. C. Martin of Le Havre. In 1909-11 he studied at the Zurich Conservatory; and in 1911-13, though living at Le Havre, he attended classes at the Paris Conservatoire, where his teachers were André Gédalge (counterpoint) and Lucien Capet (violin). In 1913 he settled in Paris, continuing his studies under Gédalge, also from 1915 under Widor (composition) and d'Indy (orchestration). In this period he was attracted by the music of Debussy, Strauss, Schönberg and Florent Schmitt. But above all composers he admired J. S. Bach.

In 1914 he began to compose seriously, starting with some songs. His first instrumental work was a *Toccata et Variations* for piano (1916), and his first orchestral work was a Prelude to Maeterlinck's *Aglavaine et Selysette* (1917). He also composed several chamber music works, notably a string quartet (1916-17), a Sonata for piano and violin (1916-18), and a *Rapsodie* for two flutes, clarinet and piano (1917), in which the influence of Debussy is apparent. At this time he was still searching for an individual style amid conflicting influences. This search soon resulted in a repudiation of the methods, though not necessarily the materials, of impressionism. That is, he did not seek, like some anti-impressionistic composers, a return to harmonic simplicity, but instead endeavoured to em-



ploy the complex harmonic vocabulary of the impressionists in a quite different way, as material for essentially rhythmic and linear constructions.

In 1916, with his fellow-pupil Milhaud and other young composers, he formed a group called *Les Nouveaux Jeunes*, under the leadership of Erik Satie, with Jean Cocteau as literary spokesman. The group gave its concerts in the Théâtre du Vieux-Colombier, where on Dec. 2, 1918, Honegger's first large-scale work, the masque *Le Dit des Jeux du Monde*, was performed. In 1920 this group, comprising Honegger, Milhaud, Poulenc, Auric, Durey and Germaine Tailleferre, became known as *Les Six*, or "The French Group of Six," and as such obtained world-wide notoriety. But Honegger's powerful personality soon asserted its independence of any group.

Honegger, indeed, had never been really in sympathy with the tendencies of the so-called "Armistice School," based on the unbridled impulses of the Jazz Age. In 1920 he wrote, "I do not profess the cult of the Music-Hall and the Street Fair, but on the contrary that of chamber and symphonic music in their most serious and austere aspects." Seriousness and austerity are in fact dominant elements in his music; but in addition he possesses a keen sense of dramatic values, a strong penchant for realism, and a rare feeling for striking instrumental effects, which enabled him, to a greater extent than most of his colleagues, to make a direct and powerful impression upon the general public. This impression he achieved most emphatically with his "dramatic psalm" or oratorio, *Le Roi David*, which swept Europe by storm and at once established his international reputation. The dramatic version of this work, composed in two months, was first performed at Mezières, Switzerland, on June 11, 1921. In the summer of 1923 it was re-orchestrated for the concert version, and in this form it was given at Winterthur in 1923 and at Paris in 1924. It was performed in Rome and in Zurich in 1926, and in New York in 1925.

Looking back upon *Le Roi David* after a lapse of nearly forty years, one can recognize all its shortcomings and yet be bound to admit that from an historical if not a strictly artistic viewpoint it remains Honegger's most significant achievement. Its faults lie chiefly in its derivative character, for the reminiscences of Handel, Debussy, Fauré, Stravinsky and other composers give the score a chameleon-like quality. The work comes perilously near to being a pastiche yet the discrepant material is so cleverly handled and the whole scheme of the thing so boldly conceived, that it acquires a definite æsthetic, if not technical, originality. Hitherto the "modern idiom" had remained a closed book for the general public; it might be regarded with interest or indifference, but never with the enthusiasm evoked by *Le Roi David* (it is recorded that three hundred copies of the score were sold in one week in Paris). *Le Roi David* is an object lesson on "how to be successful though modern."

Honegger has composed copiously in many forms, and his music shows a wide range of interests. In *Le Roi David* and in *Judith* (1925) he treated biblical subjects with power and originality; in such works as the "mimed symphony" *Horace Victorieux* (1920-21), the lyrical tragedy *Antigone* (1927) and the "melodrama" *Amphion* (1928) he showed his taste for classical subjects; and in such works as *Pacific 231* (1923) and *Rugby* (1928) he drew his inspiration from aspects of modern life. He had always been deeply fascinated by steam-engines, and in *Pacific 231*, which is a remarkable orchestral tour de force, he embodied the ideas of powerful symmetry and dynamic energy symbolized by this machine.

*Pacific 231* is the work in which Honegger came nearest to repeating his formula of popularity *cum* modernism. Musically it is a more original score than *Le Roi David*, and æsthetically it achieves the feat of setting forth an emotion with complete objectivity. Honegger does not attempt to express his own

emotions as aroused by the beauty, symmetry and speed of the engine, but allows the musical evocation of the locomotive to create its own emotional impact.

In *Rugby* he was attracted by the swift energy and disciplined vitality of the game. But it should be remembered that Honegger is not a descriptive composer: he is first and last a musical architect, fashioning entirely self-contained musical structures. He takes ideas from the world about him, but translates them into terms of pure tonal structure. He has also written works which carry no labels save those that indicate musical form, such as his *Symphony* (1930), his *Mouvement Symphonique* No. 3 (1932-33), and various chamber works.

In complete contrast to these abstract compositions is the large work for soli, chorus and orchestra entitled *Les Cris du Monde* (1930-31), which depicts the destiny of modern man in his mechanistic environment. In this work Honegger for once appears to have placed a desire for realistic effects above purely musical considerations. And it is perhaps significant that this has proved one of his least successful works. A recent composition is the music for Paul Claudel's mystery play *Jeanne d'Arc au bûcher* (*Joan of Arc at the Stake*), which had its premiere in concert form at Basle on May 12, 1938, with Paul Sacher conducting and Ida Rubinstein in the title role. The score makes frequent use of the Martenot sound-waves (electrically produced).

Honegger also made conspicuous use of the Martenot-waves in the score of his spectacular ballet with *récitatif*, *Sémiramis*, produced by Ida Rubinstein during her ballet season at the Paris Opéra in 1934. This orchestrally sumptuous work is typical of Honegger's present creative status. As a made-to-order job it fulfils all the requirements that one would expect from an experienced craftsman, a master of strong and colourful orchestration with a special flair for exotic and violent effects. But it does not impress one as the product of inward compul-

sion or real organic growth.

It is perhaps significant that in his recent "dramatic legend" for mixed voices and orchestra, *Nicolas La Flue* (1939), which was performed in concert-version in New York on May 8, 1941, Honegger returns to somewhat the same medium that he employed so successfully in *Le Roi David*. This time he deals with episodes of mediæval Swiss history, but there is the same scheme of the oratorio with narrator, and an apparent attempt to revive the old dramatic power and intensity by violent rhythmic contrasts and a display of primitive, one might say "barbaric," energy. But vitality cannot be manufactured, and this music is still derivative and commonplace in spots, while lacking the sustained excitement of *Le Roi David*.

With his stalwart and robust physique, Honegger looks the part of a composer given to strong, energetic utterance, the bard of locomotives and football matches. But his nature seems to contain a curious dualism, which is reflected in his creative output. Some of his music, particularly the chamber-music, reveals a subtle and sensitive poetic temperament akin to that of Debussy, while other aspects of his art point toward a grandiose Wagnerian concept of tonal organization. Only time can tell to what extent Honegger has been successful in achieving a synthesis of these opposing tendencies.

### CATALOGUE OF HONEGGER'S WORKS

(Note: Date of composition is given in parentheses; date of first performance in brackets.)

#### FOR THE THEATRE

- Horace Victorieux*, mimed symphony (1920-21).  
*Le Roi David*, dramatic psalm (1921) [idem, Mezières].  
*Judith*, biblical opera (1925) [1926, Monte Carlo].  
*Antigone*, lyric tragedy by J. Cocteau, after Sophocles (1927).  
*Amphion*, melodrama (1928).  
*Les Cris du Monde*, modern oratorio (1930-31).

*Les Aventures du Roi Pausole*, operetta (Paris, 1932).

*L'Aiglon*, opera [with J. Ibert] (Monte Carlo, 1937).

## BALLET

*Verité? Mensonge?* (1920) [idem].

*Les Mariés de la Tour Eiffel*, in collaboration with *Les Six* (1921) [idem].

*Skating Rink* (1921) [1922].

*Sous-Marine* (1924) [1925].

*Sémiramis*, ballet-pantomime, with récitatif (1934) [idem, Opéra].

## INCIDENTAL MUSIC

*Le Dit des Jeux du Monde* (May–November, 1918) [December, 1918].

*La Mort de Sainte Alméenne* (1918).

*La Danse Macabre* (1919) [idem].

*Saül* (1922) [idem].

*Fantasio* (1922).

*Antigone* (1922) [1923].

*Liluli* (1923) [idem].

*Judith* (1925) [idem].

*L'Impératrice aux Rochers* (1925) [1926].

*Phaedre* (1926) [idem, Rome].

*Jeanne d'Arc au bûcher* (Basle, 1938).

## FOR ORCHESTRA

*Prelude to Aglavaine et Selysette* (1917) [idem].

*Le Chant de Nigamon* (1917) [1918].

*Pastorale d'Été* (1920) [1921].

*Horace Victorieux* (1920–21) [1921].

*Chant de Joie* (1923) [idem].

*Overture to The Tempest* (1923) [idem].

*Pacific 231* (January–December, 1923) [May 8, 1924].

*Concertino for piano and orchestra* (1924) [1925].

*Suite for L'Impératrice aux Rochers* (1926) [1929].

*Rugby* (1928).

*Symphony* (1930) [Boston, February, 1931; Paris, June, 1931].

*Mouvement Symphonique No. 3* (1932–33) [1933].

*Concerto for cello and orchestra.*

## FOR CHORUS AND ORCHESTRA

*Cantique de Pâques*, for soli, female chorus and orchestra (1918) [1923].

*Le Roi David*, symphonic psalm (1921–23) [1923].

*Deux Chants d'Ariel* (1923) [1926].

- Cantique des Cantiques* (1926) [idem].  
*Les Cris du Monde*, soli, chorus and orchestra (1930-31) [1931].  
*La Mort Passe*, medium voice and small orchestra.  
*Nicolas de Flue*, mixed voices and orchestra (1939).  
*Dance of Death*, oratorio (1939).  
*Christophe Colomb*, dramatic music for radio (1939-40).

## CHAMBER MUSIC

- First String Quartet (1916-17) [1919].  
*Rapsodie* for 2 flutes, clarinet and piano (1917) [idem].  
 First Sonata for piano and violin (1916-18) [1918].  
*Entrée, Nocturne, Berceuse*, for piano and small orchestra (1919) [idem].  
 Second Sonata for piano and violin (1919) [1920].  
 Sonata for viola and piano (1920) [idem].  
 Sonatine for 2 violins (1920) [1921].  
 Sonata for cello and piano (1920) [1921].  
*Hymne* for ten string instruments (1920) [1921].  
 Sonatine for clarinet and piano (1921-22) [1923].  
*Trois Contrepoints* for flute, English horn, violin and cello (1923) [1925].  
*Prélude et Blues* for harp quartet (1925) [idem].  
 Three Fragments from *Pâques à New York*, for voice and string quartet (1920) [1924].  
*Chanson de Ronsard* for voice, flute and string quartet.  
*Trois Chansons* for voice, flute and string quartet.

## VOICE AND PIANO

- Quatre Poèmes* (1914-16).  
*Six Poèmes* from *Alcools* (1916-17).  
*Trois Poèmes de Paul Fort* (1916).  
*Six Poésies de Jean Cocteau* (1920-23).  
*Chanson*, with vocal quartet and piano accompaniment (1923).  
*Chanson de Ronsard* (1924).  
*Deux Chants d'Ariel* (1923).  
*Trois Chansons* from *La Petite Sirène*.

## FOR PIANO

- Toccata et Variations* (1916) [idem].  
*Trois Pièces: Prélude* (1919), *Hommage à Ravel* (1915), *Danse* (1919).  
*Sept Pièces Brèves* (1919-20).  
*Le Cahier Romand*, 5 pieces (1921-23).  
*Hommage à Albert Roussel*.

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*La Neige sur Rome.*

*Prélude, Arioso et Fughetta sur le nom de Bach.*

MISCELLANEOUS

*Deux Pièces* for organ: Fugue, Choral (1917).

*Danse de la Chèvre*, for flute.

# VINCENT D'INDY

BY *Gilbert Chase*

PAUL MARIE THÉODORE VINCENT D'INDY was born at Paris on March 27, 1851. He belonged to a family of the ancient nobility from the mountainous region of the Vivarais, in Languedoc (district of Ardèche). Having lost his mother immediately after his birth, he was brought up by his paternal grandmother, a good amateur musician who encouraged his musical proclivities. From the age of eleven he began to study the piano under Diémer and harmony under Lavignac (1862-65), later attending Marmontel's piano class. In 1867 he became acquainted with Berlioz's *Traité de l'Instrumentation* through his uncle Wilfrid d'Indy, a composer. In 1870 he published his first compositions, *Trois Romances sans paroles* for piano, his Opus 1, and *La Chanson des aventuriers de la mer* (Victor Hugo) for baritone solo and men's chorus (Opus 2). They revealed no marked individuality. During the Franco-Prussian War of 1870-71, d'Indy volunteered and served with the army of Paris.

Though they had permitted him to study music, d'Indy's family were opposed to his adopting a musical career. In deference to their wishes he had undertaken the study of law; but as he was inwardly determined to become a composer, he decided to submit a piano quartet to César Franck, in the hope of receiving some definite encouragement. This was in 1872. He had just been introduced to Franck by his friend Henri Duparc. Franck received him kindly, but pointed out that he had everything to learn, and offered to teach him. After recovering from his initial chagrin, d'Indy gratefully accepted the offer and be-



came one of the most devoted disciples of "le père Franck." In 1873 he entered Franck's organ class at the Conservatoire, which was virtually a class in composition, the only refuge in that routine-ridden institution for youthful spirits with unhackneyed ideas and high ideals. D'Indy profited not only by Franck's teaching, but also by his moral example: his unselfish devotion to art, his unflagging spiritual faith, and his lofty conception of the artist's mission.

At the same time that he began to study composition with Franck (1872), d'Indy, in order to obtain a thorough practical knowledge of instrumentation, joined the Colonne Orchestra as second drummer, holding this position for three years. He then became chorus-master of the Colonne Concerts (1875-79). In 1875 he was awarded a premier accessit for organ at the Conservatoire and the same year became organist at Saint-Leu. His public debut as a composer took place in 1874, when his overture *Piccolomini* was performed by Padeloup. This was subsequently altered and incorporated into the trilogy *Wallenstein*, inspired by Schiller, which was first performed in its complete version by Lamoureux on Feb. 26, 1888. Other works belonging to this period are the symphony *Jean Hunyade* (1875), the overture *Antony and Cleopatra* (1876), the symphonic poem *La Forêt enchantée* (1878), the Quartet in A for piano and strings (1878) and the legend for orchestra *Sauge-fleurie* (1884).

Meanwhile, d'Indy was experiencing other influences besides that of his teacher Franck. In the summer of 1873 he spent several months with Liszt at Weimar; he also met Brahms in Vienna. But most important of all is the fact that he had come under the spell of Wagner, with whose music he had become acquainted, also through Duparc, as early as 1869. He was one of the small group of French enthusiasts who attended the first performance of the *Ring* at Bayreuth in 1876, and thereafter he attended the Bayreuth Festivals regularly until 1891. This

was the period when Wagner's ideas, as well as his music, exerted a tremendous influence upon French art and literature. The weaker personalities were submerged by the Wagnerian inundation, but the stronger ones like d'Indy merely assimilated certain conceptions and procedures while preserving intact their creative individuality. In effect, we find d'Indy, at the height of the Wagnerian influx, producing such a completely personal work as the *Symphonie sur un chant montagnard français*, otherwise known as the *Symphonie Cevenole* (since it utilizes a popular theme from the region of the Cévennes mountains), for orchestra and piano. Composed in 1886, this work was first performed at the Concerts Lamoureux in 1887. A masterpiece of the utmost freshness and luminous charm, it remains d'Indy's most popular composition.

D'Indy again made use of French popular themes in his *Fantaisie* for oboe and orchestra (1888). In 1891 his suite for orchestra, *Tableaux de voyage*, was performed at Angers, and in 1897 one of his best-known works, the symphonic variations *Istar*, was played at an Ysaÿe Concert in Brussels. After the turn of the century came the important Second Symphony, in B Flat (1902-03), first performed at the Concerts Lamoureux in 1904. A third symphony, *Sinfonia brevis de Bello Gallico* (1916-18), was inspired by the World War. Other important orchestral works are *Jour d'été à la montagne* (1905), *Souvenirs* (1906), *Le Poème des rivages* (1920-21) and *Diptyque méditerranéen* (1925-26). The titles alone indicate the large part played by poetic evocation in the music of d'Indy.

D'Indy made his debut as a dramatic composer with a one-act comic opera entitled *Attendez-moi sous l'orme*, produced at the Opéra-Comique on Feb. 11, 1882, without much success. But this was not his true field; he found himself as a dramatic composer with a work of more serious and extensive proportions, the "dramatic legend" *Le Chant de la cloche*, composed in 1879-83. The libretto, after Schiller, was written by d'Indy

himself. This impressive work won the Prize of the City of Paris in 1885, and when first performed (concert version) at the Concerts Lamoureux on March 6, 1886, it at once established d'Indy's reputation as one of the foremost French composers of his generation. Nevertheless, the work did not find a producer in Paris, and it was not brought to the stage until Dec. 22, 1912, when it was given at the Théâtre de la Monnaie, Brussels, with the composer conducting.

Brussels, indeed, proved more hospitable than Paris to d'Indy's stage-works. His next two operas were produced there. The first of these was the opera *Fervaal* (1889-95), produced on March 12, 1897. The second was the "lyric action" *L'Étranger* (1898-1901), produced on Jan. 7, 1903. D'Indy wrote the librettos for both of these works. The Paris Opéra hastened to emulate La Monnaie by giving *L'Étranger* on Dec. 4, 1903; but the work received only 24 performances during the composer's long lifetime. He did not live to witness its revival at the Opéra on Oct. 31, 1934. As for *Fervaal*, this was given at the Opéra-Comique on May 10, 1898; and on Jan. 8, 1913, it entered the repertory of the Opéra, where it belongs (a revival was promised in 1938).

D'Indy's music, in fact, has fared better in the concert hall than in the theatre. His vast lyric drama, *La Légende de Saint-Christophe*, for instance, composed in 1908-15, had to wait five years before it was brought to the stage of the Paris Opéra (June 9, 1920), and it was withdrawn after a few performances. Since then, it has been heard only in a concert version. There can be no question as to the musical value of d'Indy's dramatic works; it remains to be seen whether time will vindicate their effectiveness in theatrical presentation. It is curious to observe that d'Indy, having begun his stage career with a comic opera, ended it with a musical comedy, *Le Rêve de Cynias* (1922-23); but neither of these works comes within the main stream of his creative activity.

Possessing a methodical and keenly analytical mind, d'Indy had early begun to reflect on the question of musical education. In 1892 he submitted to the Government a plan for the reorganization of musical studies at the Conservatoire. The plan was printed at the expense of the Government—and forthwith shelved. But a few years later d'Indy had the opportunity of implementing his project for the reform of musical education. His old friend Charles Bordes, whom he had known since 1875, had been appointed maître de chapelle at the Church of Saint-Gervais in 1890, and in 1892 had founded the Société des Chanteurs de Saint-Gervais for the purpose of reviving the polyphonic church music of the Fifteenth and Sixteenth Centuries. In 1894 Bordes invited d'Indy and the organist Guilmant to join him in establishing a school for the cultivation of church music, to be known as the Schola Cantorum. In 1900 the Schola was transformed into a general music school for instruction in all branches of musical theory and practice. D'Indy delivered the inaugural discourse on Nov. 2, 1900, under the title *Une École de musique répondant aux besoins modernes*. He maintained that art is not a trade (*métier*); that art begins where technique leaves off, and that it was the mission of the artist to elevate the spirit of humanity. He evoked the shining example of César Franck, whom he called "the grandfather of the Schola." He attacked realism in art, and affirmed that "the creative flame finds its true nourishment only in Love and in a fervent enthusiasm for beauty, truth and the pure ideal."

D'Indy taught composition at the Schola Cantorum from its inception until his death in 1931. His method of teaching is embodied in the monumental *Cours de Composition*, written in collaboration with Auguste Séricy. This work has had a profound and world-wide influence. It combines a penetrating analysis of musical forms with an idealistic mysticism that envisages all æsthetic problems in terms of Christian Faith. A devout Catholic, d'Indy erected an æsthetic system as comprehen-

sive and inflexible as the body of Roman Catholic dogma and doctrine. On the technical side, he followed largely in the footsteps of Riemann (especially in his theory of the minor mode and in his melodic conception of harmony). D'Indy was a peerless teacher; his influence as an educator can scarcely be overestimated. Among those who studied under him at the Schola were Déodat de Sévérac, Albert Roussel, Paul Le Flem, Gustave Samazeuilh, Joseph Canteloube, Guy de Lioncourt, Erik Satie, Georges Auric, Roland Manuel, Joaquín Turina, José María Usandizaga, Daniel Gregory Mason. From 1912 d'Indy also directed the orchestra class at the Conservatoire.

It may safely be said that from 1900 to 1931 the Schola was the most important centre of musical culture in France. And it was d'Indy's spirit that animated the Schola (he was sole director from 1911). It was through his initiative that the masterpieces of Monteverdi, Rameau, Gluck and Bach were revived and performed as living music. And the Schola played an important part in the restoration of Gregorian chant and the regeneration of religious music in France.

D'Indy's calm and laborious existence was varied only by occasional trips abroad as guest-conductor: to Spain in 1897, to Russia in 1903 and 1907, and to the United States in 1905 and 1921. In 1890 he succeeded Franck as President of the Société Nationale de Musique, and in 1912 he attained the rank of Officier de la Légion d'Honneur. Most of his composing was done during the summer months, which he spent at his country home in the Ardèche, the land of his ancestors. In addition to his creative work and his teaching, he wrote books (including biographies of Beethoven and César Franck) and many articles on music; edited and revised numerous masterpieces of old music; published collections of French folksongs; gave lectures, and conducted concerts.

He never sprang into such popularity as Ravel did in later life; yet one of the most enthusiastic ovations ever witnessed by

the writer took place when d'Indy, then nearly eighty years of age, conducted a performance of his *Symphonie Cécénoles* at the Lamoureux Festival in January, 1931. For many years there had been a systematic attempt to foist upon the public an image of d'Indy as a coldly cerebral composer, constructing his music according to abstruse formulæ. But the public, hearing a work like the *Symphonie Cécénoles*, realized that this was music which came from the heart. When d'Indy died in Paris on Dec. 2, 1931, the world lost not only a great musician, but one of the most noble and high-minded of men.

From his master, César Franck, d'Indy inherited the principle of "cyclic form" which constitutes the basis of his own style. Indeed, d'Indy's place in French music is best understood if we picture him as the successor of Franck. He has the latter's amplitude of conception, emotional depth, spiritual fervour and idealistic aspiration. But d'Indy differs from Franck in several essential respects; on the one hand, he is more analytical, more intellectual, and on the other hand, he responds to a wider variety of external stimulæ, such as the delights of Nature and the charm of regional folksongs. As the result of these tendencies, which counterbalance each other, we find that d'Indy's music achieves a greater complexity and solidity of structure and evokes a greater variety of poetic associations. The *Symphonie sur un chant montagnard français*, for example, is a masterly example of "cyclic form," and yet one thinks of it primarily as a wonderfully evocative and stimulating tone-poem of Nature. From the point of view of form, it is significant to note that d'Indy calls it a symphony for "orchestra and piano," thus emphasizing the subordinate role of the solo instrument.

Other notable examples of cyclic form, in which identical themes, transformed or modified according to the demands of musical expression, reappear throughout the course of a work, are to be found in the orchestral *Jour d'été à la montagne* and

the String Quartet in E Major. D'Indy seldom fails to achieve the rare combination of science and imagination required for the successful application of this method. But in the Piano Sonata (Opus 63) his scholasticism is perhaps too apparent.

D'Indy's scholasticism, however, has been greatly exaggerated. We have already seen to what extent he is the poet of Nature, and how he reacts to the spontaneous charm of folk-song. His music has not only depth and power, but also vitality and flexibility. His rhythm is free and pulsating. His orchestration is rich and varied. All technical devices were regarded by him solely as means of expression, and this applies in particular to modulation. In his dramatic music, as well as in his orchestral poems, he uses modulation with wonderful effect.

D'Indy's instrumental style gradually evolved to an extreme simplicity of expression. This is to be noted, for instance, in the Second Trio (in the form of a Suite), first performed at a concert of the Société Nationale de Musique in 1930. The finale of this trio is based on a French popular theme. Thus at the end of his life d'Indy turned once more toward the same vital source of inspiration that had nourished his early masterpiece, the *Symphonie Cévenole*. This is but one of the many works by d'Indy in which all class-room aridity is dispelled by refreshing breezes from mountain, countryside and sea. With all his erudition and science, d'Indy knew that simplicity is the highest expression of art.

## CATALOGUE OF D'INDY'S WORKS

### FOR THE THEATRE

- Opus 14. *Attendez-moi sous l'orme*, one-act comic opera (composed 1876-78; produced Opéra-Comique, Feb. 11, 1882).
- 18. *Le Chant de la cloche*, dramatic legend in seven tableaux and a prologue (composed 1879-83; performed in concert version Feb. 28, 1886; produced Théâtre de la Monnaie, Brussels, Dec. 22, 1912).
- 34. *Karadec*, incidental music (composed 1890; produced 1892).

- Opus 40. *Fervaal*, lyric drama (composed 1889-95; produced Brussels, March 12, 1897; Opéra-Comique, May 10, 1898; Paris Opéra, Jan. 8, 1913).
47. *Medée*, incidental music (1898).
53. *L'Étranger*, lyric drama in two acts (composed 1898-1901; produced Brussels, Jan. 7, 1903; Paris Opéra, Dec. 4, 1903).
67. *La Légende de Saint-Christophe*, lyric drama (composed 1908-15; produced Paris Opéra, June 9, 1920).
80. *Le Rêve de Cynias*, lyric comedy (composed 1922-23; performed 1927).

## FOR ORCHESTRA

- Opus 5. *Jean Hunyade*, symphony (1874-75).
6. *Antony and Cleopatra*, overture (1876).
8. *La Forêt enchantée*, symphonic legend (1878).
12. *Wallenstein*, trilogy, comprising *Le Camp de Wallenstein* (1880), *Max et Thécia* (1874; originally *Les Piccolomini*), and *La Mort de Wallenstein* (1882).
19. Lied, for cello (or viola) and orchestra (1884).
21. *Saugefleurie*, orchestral legend (1884).
25. *Symphonie sur un chant montagnard français* (*Symphonie Cévenole*) for orchestra and piano (1886).
28. *Sérénade et Valse*, for small orchestra (1887).
31. Fantaisie for orchestra and oboe solo (1888).
36. *Tableaux de Voyage* (1891).
42. *Istar*, symphonic variations (1896).
47. *Medée*, suite (1898).
55. Choral varié, for saxophone and orchestra (1903).
57. Second Symphony, in B Flat (1902-03).
61. *Jour d'été à la montagne* (1905).
62. *Souvenirs*, tone-poem (1906).
67. *La quête de Dieu*, descriptive symphony (excerpt from *La Légende de Saint-Christophe*) (1917).
70. *Sinfonia Brevis de Bello Gallico* (1916-18).
77. *Le Poème des rivages* (1920-21).
87. *Diptryque méditerranéen* (1925-26).
89. Concert for piano, flute and cello with string orchestra (1927).

## CHAMBER MUSIC

- Opus 7. Quartet in A for piano and strings (1878-88).
24. Suite in D for trumpet, two flutes and string quartet (1886).
29. Trio for piano, clarinet and cello (1887).
35. First String Quartet (1890).



- Opus 45. Second String Quartet (1897).  
 50. *Chansons et danses* for seven wind instruments (1898).  
 59. Sonata for piano and violin (1904).  
 81. Quintet for piano and strings (1924).  
 84. Sonata for cello and piano (1925).  
 91. Suite for flute obbligato, violin, viola, cello and harp (1930).  
 92. String Sextet (1929).  
 96. Third String Quartet, in D Flat (1930).  
 98. Second Trio, in the form of a Suite, for piano, violin and cello (1930).

## FOR PIANO

- Opus 1. *Trois Romances sans paroles* (1870).  
 9. Petite Sonate (1880).  
 15. *Poème des Montagnes* (1881): *Le Chant des Bruyères, Danses rythmiques, Plein-air*.  
 16. Quatre Pièces (1882).  
 17. *Helvetia*, three waltzes (1882).  
 21. *Saugefleurie* (1884).  
 24. Sarabande et Menuet (1885).  
 26. Nocturne (1886).  
 27. *Promenade* (1887).  
 30. *Schumanniana*, three pieces (1887).  
 33. *Tableaux de Voyage*, thirteen pieces (1889).  
 60. *Petite chanson grégorienne*, four hands (1904).  
 63. Sonata in E (1907).  
 65. *Menuet sur le nom de Haydn* (1909).  
 74. *Pour les enfants de tout âge*, twenty-four pieces.  
 85. Thème varié, fugue et chanson.  
 86. *Conte de fées*, suite (1926).  
 99. *Fantaisie sur un vieil air de ronde française* (1931).

## FOR ORGAN

- Opus 38. *Prélude et Petit Canon* (1893).  
 51. *Vêpres du Commun d'un Martyr* (1899).  
 66. Prelude in E Flat Minor (1913).

## SONGS

- Opus 3. *Attente* (1872-76).  
 4. *Madrigal* (1872-76).  
 10. *Plainte de Thécia* (1880).  
 13. *Clair de Lune* (1880; the first sketch dates from 1872; orchestrated).  
 20. *L'Amour et le Crâne* (1884).

- Opus 43. *Lied maritime* (1896; words by d'Indy).  
 48. *La première dent* (1898).  
 52. *Ninety Chansons populaires du Vivarais* (1900).  
 56. *Mirage* (1903).  
 58. *Les Yeux de l'Aimée* (1904; words by d'Indy).  
 64. *Vocalise* (1908).

## MISCELLANEOUS VOCAL WORKS

- Opus 2. *Chanson des aventuriers de la mer*, baritone solo and men's chorus (1870).  
 11. *La Chevauchée du Cid*, scena for baritone, chorus and orchestra (1879).  
 22. *Cantate Domino*, motet for three voices (1885).  
 23. *Sainte Marie-Magdalène*, cantata for mezzo-soprano, solo, women's chorus, organ and piano (1885).  
 32. *Sur la Mer*, for women's voices with piano (1888; text by d'Indy).  
 37. *Pour l'inauguration d'une statue*, cantata for chorus and orchestra (1893).  
 39. *L'Art et le Peuple* (Victor Hugo), for four-part male chorus (1894).  
 41. *Deus Israël*, motet for six voices (1896).  
 44. *Ode à Valence*, soprano and chorus (1897).  
 46. *Les noces d'or du Sacerdoce*, cantique (1898).  
 49. *Sancta Maria*, motet for two voices (1898).  
 — *O gai Soleil*, Canon for two voices (1909).  
 — *Trois chansons populaires français*, arranged for four-part chorus (1924).  
 90. *Six chants populaires français*, for unaccompanied chorus (1928).  
 100. *Six chants populaires français* (second series), for unaccompanied chorus (1931).

## LITERARY WORKS

- Cours de composition musicale*, in collaboration with A. Séricy, three volumes: Book I, 1897-98; Book II, first part, 1899-1900; Book II, second part, 1933.  
*Beethoven* (1906).  
*César Franck* (1911).  
*Richard Wagner et son influence sur l'art musical français* (1930).  
*Introduction à l'étude de Parsifal de Wagner* (1937).

# LEOŠ JANÁČEK

BY *Paul Stefan*

LEOŠ JANÁČEK is one of the most interesting, almost mythical figures of East Czech, or strictly speaking, Moravian music, and a remarkable example of a composer who reached his prime late in life. He was born on July 3, 1854, one of the many children of the school-teacher and musician of the same name in the village of Hukvaldy (Hochwald) in East Moravia, on the Silesian border, in "lachish" country.

The population there is influenced in part by its Polish neighbours; consequently words are often accented on the second syllable as in Polish, in contrast to Czech, which explains why Janáček was frequently accused of faulty declamation by his countrymen.

His youth was cheerful but very needy. At the age of ten, as soon as he was seen to have musical talent, he was taken to Brunn (Brno), the capital of Moravia. As a chorister in the Old Brunn Monastery of the Austin Friars (this same cloister was the home of the epoch-making biologist, Gregor Mendel) the boy received lodging and maintenance in exchange for playing and singing in the choir. The excellent musician Krizkowsky was conductor of the choir; Janáček later became his successor.

In 1866 the boy's father died and left the family in dire poverty. Leoš earned his living as a music teacher and went to the Organ School in Prague for a thorough education. There he led a life of indescribable hunger and starvation. In 1875 he was back in Brunn, teaching at the Teachers' School, for which he wrote a manual of instruction in singing, his first theoretical

work. He also conducted various choruses and a Philharmonic Orchestra, performing many works by Dvořák, a personal friend. In 1879 he attended a conservatory again, this time in Leipzig, and soon after the Vienna Conservatory. In 1881 he married and founded the Brünn Organ School, giving practical and theoretical instruction in music. For almost 40 years he was a teacher there. He published a theory of harmony, not being satisfied with Helmholtz's theory. According to Janáček, harmony is the adjustment of the chaos which arises when a second chord is struck before the first has died away. In this process bold progressions and resolutions result. In 1920 his Organ School was taken over by the state; he became a Professor at the State Conservatory of Prague, where he taught a master-class, but retained his residence in Brünn.

Besides his occupation with the theory of harmony, he was attracted in particular to a study of the folksong of his native land, which has its roots in East Slavonic and Byzantine music. He published several collections of folksongs, but never used the songs themselves in his works, rather "composing folksongs," like Smetana. The relationship between word and sound occupied him from another aspect also. He sought to ascertain the melody of every-day speech and eagerly made note of pitch, rhythm and accent. At a spa he requested a woman to repeat the exact words which she had just addressed to a peasant woman in buying eggs, so that he could note down the musical equivalent of her speech. This woman later played an important role in his life, for she and her husband kept a quiet room for work in readiness for him at all times in the Bohemian city of Písek. His dramatic music in particular follows the Czech speech-melody precisely, which makes translating especially difficult. Thus the Prague writer, Max Brod, who has translated Janáček's texts into German and who has made ceaseless propaganda for him, deserves the highest credit.

Janáček had already composed two operatic works (*Sárka*

and *The Beginning of a Romance*), also some choruses and other compositions, but was still living the inconspicuous life of a small music teacher in a provincial city, such as Brünn was before Czechoslovakia's declaration of independence. Everything Czech, moreover, was only of secondary importance in this city. When he was 50, his opera *Jenufa*, which was later to become a world success, was produced for the first time at Brünn's very provincial Czech theatre. But the Prague theatre continued to reject the work and did not produce it until twelve years later, when the composer was 62 years old. In the same year, 1916, it was also performed at the Vienna Court Opera in German translation. Therewith the era of non-recognition came to an end. In the twelve remaining years of his life, in addition to a whole series of other works, Janáček composed four more operas. In 1925 the honorary degree of Doctor of Philosophy was conferred upon him by the University of Brünn; he received special honours in England in 1926; and, inspired with the idea of a new music, he was a central figure at the music festivals of the International Society for Contemporary Music. All his remaining operas had their premieres at the same Brünn theatre which had first produced *Jenufa* and which had become outstanding in the meantime. Many stages in Germany and in other countries produced the later works. In honour of his 70th birthday (1924) Prague and Brünn gave Janáček cycles in their opera houses. In the summer of 1928 the composer, who appeared to be the picture of health, suddenly contracted pneumonia in his native land. He was taken to the hospital of Moravian Ostrau and died there, Aug. 12. On the occasion of the tenth anniversary of his death Janáček cycles were again arranged in Czechoslovakia.

The underlying principle of Janáček's compositions is a dynamic one; critics have even spoken of his "dynamic leit-motifs." This dynamic quality may originate in the spoken word, for, as we have seen, the vocal element is always of

primary importance with Janáček; it achieves unprecedented effects, particularly in his operas. Perhaps his second most pronounced characteristic is the mystical atmosphere of Nature, its creatures, and human beings in his works: the Volga (*Kat'a Kabanova*), the forest and its animals (*The Sly Little Fox*). All this is wonderfully depicted by the music, which often seems to be put together like a mosaic. Lastly, Janáček and his art are inconceivable without his eastern Slavonic nationality, which approaches Russian breadth and intensity and is based harmonically on the old Slavonic scales. A beautiful humanity is embodied in this art, a faith in mankind (*Jenufa*), which even the downfall of the individual, as a result of sickness, violence, or death, cannot destroy. But this faith has its roots in suffering and in a certain gentle and dispassionate pessimism. In the final period of his career Janáček composed the grandiose *Glagolitic Mass*, based on old Slavonic liturgy, a very difficult choral work, rich in colour and folkloristic in spirit.

One of the most original of his works is *The Diary of One Who Vanished*, for soloists and chorus. It is based on a curious newspaper report which Janáček found. In a Moravian village, a well-to-do peasant's son, the hope of his parents, disappears. He leaves behind 22 poems, which tell how he had to follow a beautiful gipsy girl. His shame over succumbing to her spell has driven him into exile. The music contains enchanting sound effects and paints magnificent pictures of Nature and the human soul.

Janáček's later operas escape the conventional in story and treatment. *Jenufa* presents a gripping tale of village life by Gabrielle Preissová and the music is of powerful intensity. *Kat'a Kabanova* is the story of a Slavonic Madame Bovary, based on a Russian short story by Ostrovsky, and can be described as a mighty tone-painting of provincial life. *The Makropoulos Affair*, from the drama by Karel Čapek, is the story of 300-year-old Elena Makropoulos, her "elixir of life" and her

escape in death—an extremely expressive work and one which is very difficult to present.

*Aus einem Totenhaus* dramatizes Dostoievsky's picture of the Siberian convict's life. The climax is reached in a theatrical performance of the convicts, a comedy which changes from jest to sad earnest. Orchestra, singers and stage-management are faced here with new problems. The score which Janáček left had to be revised and supplemented, because the manuscript version was unplayable in many places. Nevertheless, Janáček departed this life with a last powerful achievement. The last word has not yet been spoken about this composer, either by artist or scholar. In any case he is an extraordinary phenomenon: despite all his fantasy, he is earth-born and bound, a new distinction in Czech-Slavonic music.

Janáček's works gradually are being assembled, his letters sorted. The Janáček archives of the University of Brünn under Professor Helfert's supervision still need much work to be completed. This same scholar, moreover, is in charge of the Janáček room of the National Museum of Brünn, which has faithfully preserved the arrangement of the room in which Janáček worked.

There is abundant literature on Janáček in periodicals and essays, particularly in the expositions of modern Czechoslovakian music, such as Helfert-Steinhard's *Die Musik in der czechoslowakischen Republik*, which contains a detailed catalogue of works. Biographies include those of Max Brod (1925, German and Czech), Adolf Vesely (Czech only), Daniel Muller (French).

## CATALOGUE OF JANÁČEK'S WORKS

### FOR THE THEATRE

*Smrt (Death)*, melodrama to words by the Russian poet Lermontoff.

*Šárka*, opera in three acts, text by Julius Zeyer (1887).

*Pócatek Romanu (The Beginning of a Romance)*, opera in one act from

- a novel by Gabrielle Preissová. Performed in 1884. Now lost.  
*Její Pastorkyňa* (*Her Foster Daughter*), German edition entitled *Jenufa*.  
 An opera in three acts based on a drama of Moravian village life by Gabrielle Preissová (1896-1903).  
*Osud* (*Fate*), opera in three acts. Never produced (1905).  
*Gazdina Roba* (*The Housewife Maid*), from a text by Gabrielle Preissová (only a few pages preserved).  
*Výlety Páně Broučkovy* (*The Excursions of Mr. Broucek*), Part I: Mr. Broucek's Excursion to the Moon; Part II: Mr. Broucek's Excursion to the XV Century. Text from S. Čech (1914).  
*Kat'a Kabanova* (*Kate Kabanova*), opera in three acts. Libretto from Ostrovsky's drama *The Storm* (1919-21).  
*Lýška Bystrouška* (*The Cunning Little Vixen*), opera in three acts, text by R. Tesnohliček (1921-23).  
*Věš Makropulos* (*The Makropoulos Affair*), text by Karel Čapck (1923-24).  
*Aus einem Totenhaus* (*From the House of the Dead*), first performed after Janáček's death, 1930.

## FOR ORCHESTRA

- Suite for string orchestra (1877).  
 Idyll for string orchestra, five movements (1877).  
 Orchestral Work in four movements.  
*Štáňarově Dířě*, orchestral ballad on a poem by Svat Čech, first performed in 1916.  
*Taras Bulba*, orchestral rhapsody (1918).  
*Blanická Balad* (*The Ballad of Blaník*), symphonic poem (1920).  
 Sinfonietta for orchestra (1926).

## CHAMBER MUSIC

- Pohádka* (*A Tale*), for cello and piano (1908).  
 Piano Trio (1908).  
 Sonata, for violin and piano (1914).  
 String Quartet, inspired by Tolstoi's *Kreutzer Sonata* (1923).  
*Youth*, sextet for wind (1924).  
 Suite for two violins, viola, cello and bass.

## FOR PIANO

- Variations on an original theme for piano (1879).  
*Vallachian Dances*, two published, others in ms. (1888).  
 National Dances of Moravia, arranged for piano (four hands): Book 1 (1891); Book 2 (1891); Book 3 (1893).  
*Po zarotlem Chođníčku* (*By Overgrown Tracks*), ten short pieces (1901).



Sonata for piano.

*Moravian Dances*, two books (1912).

*V Mlhach (In the Threshing House)* (1913).

#### FOR OTHER SOLO INSTRUMENTS

*Dumka*, for violin and piano (1880).

Compositions for Organ, Books I and II (1884).

#### CHORAL WORKS WITH ORCHESTRA

*Hospodine pomiluj ny (Lord, have mercy upon us)*, for double chorus, solo quartet, wind orchestra, organ and harp (1897).

*Amarus*, for solo, mixed choir and orchestra. Words by Vrchlický (1901).

*Vecne Evangelium (The Eternal Gospel)*, for solo, chorus and orchestra. Words by Vrchlický (1914-15).

*Na Solani Čarták (At the Inn of Solan)*, for male choir, solo and orchestra (1912).

#### CHORAL WORKS WITHOUT ORCHESTRA

*Zpevna Duma (Choral Elegy)*, chorus for mixed voices. Text by L. Celakovský (lost).

*Osamělá bez Tichý (Alone without Comfort)*, for male voices (1876).

*Oriani (Labour)*, for male voices (1876).

*Slavnostní Sbor*, festival chorus produced in 1877 (lost).

*Autumn Song*, for mixed chorus (1880) (lost).

*Už je slunko (Now Is the Sun)*, for chorus and soli.

*Kačena Divoka (The Wild Duck)*.

Four choruses for male voices: *Vybrůžka (The Threat)*; *Olásko (Of Love)*; *Ach vojna (Ah War!)*; *Krasné oči tvé (Thy Lovely Eyes)*—the first three with folksong texts, the fourth with words by J. Tichý (1886).

*Což ta naše bříza (This, Our Birch Tree)*, after Eliska Krasnohorská; *Vínek (The Wreath)*, folktext for four male voice choruses (1893).

Four Moravian choruses for male voice choir: *Dež víš (When You Know)*, words by O. Prikyrl; *Komáři (The Gnats)*, folktext; *Klekánica (The Twilight Goblin)*, words by Prikyrl; *Rozloučení (The Parting)*, folktext (1904).

*Maryčka Magdónova*, chorus for male voices; words by P. Bezruc (1908).

70,000, chorus for male voices; words by P. Bezruc (1911).

*Perina (The Feather Bed)*, chorus for male voices on a folksong text (published 1923).

*Hradčanské Pišičky (Songs of the Hradčany)*, three choruses for

- women's voices, words by F. S. Prochazka; *The Golden Street; The Fountains Weeping; The Belvedere* (1916).  
 Five folk songs for male voice, solo and chorus with piano or harmonium accompaniment.  
*Zápisník Zmizelého* (*The Diary of One Who Vanished*), for tenor, contralto, and three women's voices with piano accompaniment. Text by an unknown author (1916).  
*Vičí stopa* (*Wolf Tracks*), for women's voices, soprano solo and piano accompaniment (1917).  
*Kantor Halfar* (*Teacher Halfar*), male voice chorus, words by P. Bezruc (1923).  
*České Legie* (*The Czech Legions*), male chorus (1919).  
*Kaspar Rucky*, for women's voices, words by F. Prochazica. German text by Max Brod (1922).  
*Potulný šílenec* (*The Wandering Madman*), for soprano solo, male chorus. Words by Tagore (1924).

## FOR SOLO VOICE

- Song of Spring*, for voice and piano, words by Tichy (1897).  
*The Folk Poetry of Hukwald in Song*: thirteen songs for voice and piano (1899).  
*A Garland of Moravian Folksongs*: Fifty-three songs collected by F. Bartoš and Janáček (piano accompaniment by Janáček). Book I (1892); Book II (1901).  
 Six folk songs for voice and piano (German text by Max Brod).  
*Folk Nocturnes* (Evening songs of the Slovak folk from Rovny).  
*Songs of Childhood* (*Robber Ballads*), for voice and piano, with English words by Rosa Newmarch.  
*Songs of Silesia*, for voice and piano (published 1920).

# ZOLTÁN KODALY

BY *Edwin Evans*

ZOLTÁN KODÁLY was born Dec. 16, 1882, at Kecskemét in Hungary. Until his eighteenth year he lived in small provincial towns which afforded scant opportunity for continuous musical study, though for some years he was assiduously learning the violin. He also began composing at an early age. While attending the Gymnasium at Nagyszombat (now Trnava in Slovakia) he sang in the cathedral choir, which led to his writing a Mass, several Ave Marias and other church music.

In 1897 the students' orchestra of the Gymnasium performed an overture of his composition. At the same time, his home life being musical, he made his first attempts in chamber music, culminating in 1899 in a Trio for two violins and viola. Being destined for a scientific career, in 1900 he entered the University at Budapest, simultaneously becoming a student at the Conservatory. At the latter he studied composition under Hans Koessler (1853-1926), an earnest German musician who, having taken up an appointment there in 1882, had promptly interested himself in Hungarian music. It testifies to the broad-mindedness of his teaching that his pupils included also Dohnányi and Bartók, who may be said today to represent respectively the right and left wings of Hungarian music. Kodály's first essays in composition during his student years were influenced first by Brahms, and then by Debussy, but all that has survived from this period is an Adagio for violin or cello with piano and *Evening* for unaccompanied mixed choir, published many years later.

The desire that his art should have the national character led

him, about 1905, to engage in the study of the national folksongs. Having arrived at the conclusion that the published collections gave an incomplete and erroneous impression of Hungarian folksong, which was overlaid with foreign and gipsy adaptations, he entered in that year upon a period of travel through the country-side in the course of which he collected many thousands of authentic folksongs and dances, partly by direct notation from village singing and playing, and partly by means of the gramophone. In 1906 he took his degree in philosophy at the University with a thesis on *Strophic Construction in Hungarian Folksong*. From that year onwards he collaborated in this work with Béla Bartók. Altogether he has collected between 3,000 and 4,000 national melodies, most of which are still in manuscript, though some are published in association with Bartók.

In 1906 he was also appointed to a professorship at the Conservatory, of which he became Deputy Director in 1919. The same year he composed the first of his orchestral works that has been allowed to survive, *Nyári Este* (*Summer Evening*), which was laid aside after two performances. In 1930, however, a revised version, for small orchestra, was published with a dedication to Toscanini. It was first performed under Toscanini's direction in New York in the Spring of that year. Visits to Paris and Berlin in 1906-07 had the effect of widening his musical horizon, but he made no attempt as yet to come before the musical public. His Opus 1, *Énekszó*, consisting of sixteen songs on Hungarian folk texts, composed in 1907-08, was not published until 1921. About the same time he wrote three other songs, which were published in 1925 with another dating from 1917, and his First String Quartet, Opus 2. He began to be known beyond his own circle in 1910, when a number of his compositions were performed for the first time in Budapest. His First String Quartet was performed at the Zurich Festival of the Allgemeiner Deutsche Musikverein, and his piano

pieces, Opus 3, attracted some attention in Paris. His Sonata for cello and piano, Opus 4, made its way into the concert world and was performed in several capitals. That is all that was known of Kodály before the war. In 1915 the Kneisel Quartet played his Opus 2 in several American cities, but it was not until 1918 that his subsequent works became known. Meanwhile he had completed in 1914 the Duo, Opus 7, for viola and cello unaccompanied, and in 1917 the Second String Quartet, Opus 10, besides a small number of songs, and the second set of piano pieces, Opus 11.

It was through his chamber music, to which he added in 1920 the Serenade, Opus 12, for two violins and viola, that the dissemination of Kodály's works through the musical world began in real earnest. To this the International Society for Contemporary Music contributed in no small degree. At the preliminary gathering convened at Salzburg in 1922 by Viennese musicians, at which the Society originated, his Serenade was one of the works performed. The solo Cello Sonata followed at the first Festival of the Society in 1923, and the Duo in 1924. By then the two string quartets were already widely known, and Kodály had become an international celebrity. This was evidently realized in his own country—not always a foregone conclusion—for in 1923, when the 50th anniversary was to be celebrated of the union of the twin cities of Buda and Pest, the city of Budapest commissioned him to write his *Psalmus Hungaricus*, Opus 13, on the text of the Sixteenth Century Hungarian poet Michael Vég, of Kecskemét, the composer's birthplace. This was completed during the summer of that year and performed for the first time at Budapest on Nov. 19th.

Since then it has been translated into eight languages and has had more than 200 performances. The first German performance was given in 1926 by the Zurich Mixed Choir under Volkmar Andreae, the first in Holland by the Kon. Oratorien Vereeniging under Anton Tierie, the first in England by the

Cambridge University Music Society under the late Dr. Cyril B. Rootham, after which it was given at the Three Choirs Festivals at Gloucester, Worcester and Hereford. A performance of special interest was that given at La Scala, Milan, under Toscanini. It was also given with exceptional brilliance in 1933 at the Sheffield Festival. Few modern choral works have been received throughout the musical world with such acclamation.

Henceforth Kodály's life story resolves itself into the succession of his principal works, punctuated by frequent journeys abroad for the purpose of conducting them. The next outstanding event was the production at Budapest on Oct. 16, 1926, of his humorous opera, or Singspiel, *Háry János*, the suite from which, first performed by the New York Philharmonic-Symphony Orchestra, in New York, Dec. 15, 1927, under Dr. Willem Mengelberg, won immediate popularity. The first performance in England took place at a Queen's Hall Promenade Concert, Aug. 30, 1928, under Sir Henry Wood. The character from which the opera takes its name is one of those figures which, whether originating in folklore or literature, grow to assume national proportions. He is of the company of Falstaff, Don Quixote, Eulenspiegel, and particularly of Münchhausen. He is a good-tempered, time-expired soldier who sits in the village inn boasting of heroic deeds which he never performed, an exuberant creation of Hungarian folklore. He believes his own stories, for in his day-dreams they are all true.

Contemporary with the opera is the Ballet Suite, composed in 1925, which heads a number of orchestral compositions: the Theatre Overture composed in 1927, but not performed until March 29, 1932, when it was heard in Vienna; the *Dancers of Marosszék* for small orchestra composed in 1930 and first performed the same year at New York under Toscanini; and the *Dances of Galanta*, composed in 1933. Meanwhile, in 1932, he had composed another stage-work, but of a special kind, al-

most entirely constructed from Hungarian folksongs and dances, comprising some which are included among those he has published with piano accompaniment. It is called *The Spinning Room*, the scene being laid in such an apartment in a humble Transylvanian village. The slender plot serves as a thread on which to string a succession of incidents of peasant life, from leave-taking to merry-making, each with the songs appropriate to it.

Three strands are entwined in Kodály's music. The most prominent and therefore most easily recognizable is the national. Hungarian folkmusic has had a chequered history. For generations it was known abroad chiefly through the distortions of gipsy bands, which composers have exploited in ignorance of the authentic folklore that they concealed. One can imagine and sympathize with the ardour with which composers like Bartók and Kodály set to work to strip the music of these accretions and rehabilitate it in its true form. This self-imposed mission is naturally reflected in their works and particularly in those of Kodály. Next to that, and equally important, is that Kodály is a born lyricist, with a gift of melody. If one could imagine a modern Hungarian Schubert he would fit the description, except that he is more passionate. In some of his chamber music he was even tempted to Schubertian lengths.

As with many other composers, riper experience has brought conciseness. But the passion remained unsubdued, as in the *Psalmus Hungaricus*, one of the most impressive choral works of modern times. His original songs are not numerous, but eloquent with this lyrical passion. The third strand is the leaning to the picturesque which is given free play in *Háry János* and elsewhere. In this period of reaction against the expression of sentiment in music he stands out as a true tone-poet, imbued with lyrical feeling which, however, is never allowed to run to the excesses against which that reaction is directed.

## CATALOGUE OF KODÁLY'S WORKS

## FOR THE THEATRE

*Háry János*, opera (1925-26).

*The Spinning Room*, lyric scenes (1931-32).

## FOR ORCHESTRA

*Summer Evening* (1906; published 1930).

*Ballet Music* (1925; published 1935).

*Theatre Overture* (1927).

*Dances of Marosszék*, for small orchestra (1930).

*Dances of Galánta* (1933).

Concerto for orchestra (1940).

## CHAMBER MUSIC

Adagio for violin or viola and piano (1901; published 1910).

Adagio for cello and piano.

First String Quartet, Op. 2 (1908; published 1910).

Sonata for cello and piano, Op. 4 (1909-10; published 1922).

Duo for cello and violin, Op. 7 (1914; published 1922).

Sonata for cello, unaccompanied, Op. 8 (1915; published 1921).

Second String Quartet, Op. 10 (1916-17; published 1921).

Serenade for two violins and viola, Op. 12 (1919-20; published 1921).

Three Choral Preludes of Bach, arranged for cello and piano (1924).

## FOR PIANO

Meditation on a motif of Claude Debussy (1907; published 1925).

Valsette (1907; published 1910).

Nine Pieces, Op. 3 (published 1910).

Seven Pieces, Op. 11 (1917-18, published 1921).

## SONGS

*Énekszó*, sixteen songs on folk texts, Op. 1 (1907-09; published 1921).

Four Songs (three composed in 1907, the fourth in 1917; published 1925).

Two Songs for baritone with orchestra, Op. 5 (1912-16; published 1924).

Seven Songs, Op. 6 (published 1923).

Five Songs, Op. 9 (1915; published 1924).

Three Songs, Op. 14 (published 1929).

Hungarian Folk Tunes: 57 Szekler Ballads and Songs from Transylvania, in 10 books (1929-32).



## FOR CHORUS

- Evening*, for mixed choir a cappella (1904; published 1931).  
Two Folksongs from the Zombor district, for six soli and four-part female chorus a cappella (1908; published 1923).  
Two male-voice choruses a cappella (1913-17; published 1923).  
*Psalmus Hungaricus* (55th Psalm), Op. 13, for tenor solo, mixed chorus and orchestra, with children's choir ad lib. (1923).  
Two Hungarian Folksongs, for female or children's chorus a cappella (1926).  
Scenes from the Matra district, after Hungarian folksongs, mixed chorus a cappella (1928; published 1931).  
*Jesus kuendet sich* for female or children's choir a cappella (1929; published 1930).  
Five *Tantum Ergo*, for female voices with organ, original version.  
*Pange Lingua* for mixed choir with organ (1931).  
*Epiphany*, female chorus (1934; published 1937).  
*Transylvanian Lament* for mixed choir (1934; published 1937).  
*Too Late*, for mixed choir (1934; published 1937).  
*The Aged*, for mixed choir (1934; published 1935).  
*Jesus and the Traders*, for mixed choir (1934; published 1936).  
*Ave Maria* for female choir (1935; published 1937).  
*Angels and Shepherds*, for female choir (1935; published 1937).  
*Te Deum* (Budavari), for chorus, soli and orchestra (1936).  
*Ode to Franz Liszt*, for mixed choir (1936; published 1937).  
*Annie Miller*, for mixed choir (1936; published 1937).  
Five male-voice choruses (in preparation, 1938).  
*Bicenia Hungarica*, 60 two-part children's songs (published 1937).  
Ten more children's songs (in preparation, 1938).

# CHARLES MARTIN LOEFFLER

BY *Carl Engel*

CHARLES MARTIN LOEFFLER, by many deemed the foremost "American composer" of his generation, was born Jan. 30, 1861, in Mulhouse, Alsace, when that province belonged to the French empire. His birth on intermittently French soil may, in later years, have influenced his mental attitude and his musical development; but the stay of his family in France, which caused him to be born an "Alsatian," was only brief and temporary; he sprang from German stock. The customary designation of Loeffler as an "Alsatian-American" is erroneous. He was neither one nor the other; he was more—an anomaly. Although Loeffler's creative work falls entirely into the period of his stay in America—or into the last 54 of the 74 years of his life—he paid late and scant attention to what might be called an "American idiom" in music, by trying his hand at a few pieces of refined and witty "jazz," long after the rhythmic and harmonic idiosyncrasies peculiar to America had engaged the interest of such musicians as Debussy, Casella, Hindemith, and other European composers of note.

The anomaly is emphasized by the fact that Loeffler, who to the end of his life spoke English with a German and not a French accent, who had earned considerable wealth in America (which was increased by the thrift of his American wife, Elise Burnett Fay, whom he met shortly after his arrival in Boston, in 1882, who had managed his affairs ever since, and whom he married some 28 years later, on Dec. 8, 1910), nevertheless left the bulk of his estate to the French Academy and to the Paris Conservatoire. (He died without issue.)

Loeffler emerges from among his contemporaries as a figure apart, aloof, and above any "school" of American composers, either "made in Germany" or not made at all. He wrote, or rather painstakingly wrought, music of such originality and polish, of such sensitiveness and poignancy, as none of the American composers of his day possessed. In a so-called democracy, he was essentially an aristocratic musician, one of the last of his era.

It may now be possible to suggest a reason which, wholly or in part, accounts for this anomaly. That it was grounded in Loeffler's mental complexion would seem beyond doubt. In 1925, the present writer prepared an article on Loeffler for *The Musical Quarterly*. It was based, to a large extent, on information gathered from conversations with Loeffler. When the article was finished, it was submitted to him for verification and emendation. It contained the following sentence: "The soul of a super-sensitive child, suddenly brought to maturity by a precocious shock and emotion of a powerful nature, might well be imagined to lie at the bottom of the exquisite sensitivity, the penumbral delicateness, which one is ever aware of in Loeffler the man and musician." Not only did he permit this sentence to stand, but in a significant letter, dealing with the entire article, he commented on this passage as follows: "Here you have unbeknown hit on something which is true, although you cannot possibly guess, still less know, what it was that so utterly changed, changed and affected my soul and character after it became known to me. I became then very gravely ill. I was hardly at that time an adolescent, yet my heart and mind suffered then the most dire distress of my life. There was no shame connected with it to any of mine . . . there are today [1925] only two beings [his wife and his sister Helen?] left that know about all this, and they are unapproachable on the subject. I have hardly lived a day since without its still rising before me . . . If it ever goes into my 'Recollections,' you

shall be my editor-executor. Of interest it can only be to the extent of possibly revealing reasons why I am as I am and not otherwise . . . After all your article is not a postmortem biography, in fact cannot possibly be such."

In 1925, it was impossible to venture any interpretation of this extraordinary statement, even had it been permissible. Indeed even now, thirteen years later, when these notes are written to serve someone in the compiling of material for such a "postmortem biography," it is uncertain whether a correct solution of the enigmatical reference can be offered. But it becomes a duty to throw upon it as much light as can be gathered.

Certain letters written by Loeffler in 1884 and 1885 to Elise Fay, which have come into the possession of the Library of Congress in Washington, may point to an explanation. In the spring and summer of 1884 Loeffler was in Europe, studying the violin with Hubert Léonard. He was writing to Elise Fay in (not always correct) French. On June 23 he reports from Paris that his father's health is causing his family alarm; and he adds: "He [the father] is at the fortress of Ehrenbreitstein for the remainder of his sentence. For having told the truth about certain things concerning the Prussian government, the family of Hohenzollern, and Prince Bismarck, he was sentenced some years ago. . . . Oh, if I could crush this dirty nation that I detest! I would kill anyone who calls me a German or a Prussian." His father's health improved before Loeffler returned to America. But apparently the end was not far off. In a letter dated March 18, 1885, written in Boston to Elise Fay, Loeffler says: "Moreover I have spoken to you or told you of many things concerning my family and my late [!] father which you, as an American, could not understand and which have given you wrong ideas about my family."

Loeffler's father, therefore, must have died some time between June, 1884 and March, 1885. The composer's father was

Dr. Karl Valentin Immanuel Loeffler, born in Berlin on Oct. 10, 1821. He was the author of a number of books. The death date—November, 1874—in the *Lexikon der Deutschen Dichter und Prosaisten vom Beginn des 19 Jahrhunderts bis zur Gegenwart*. Bearbeitet von Franz Brummer. Vol. IV—is obviously wrong and should be 1884. The place of death, Koblenz (near Ehrenbreitstein), given by the same source, is evidently correct. Some of his books were published under the pen-name "Tornow." This pseudonym originated from the small town of Tornow near Landsberg on the river Warthe, to which Karl's father, a minister, removed in 1824 and where the boy remained until his fourteenth year, after his father had died in 1828. Karl's career was an uncommonly varied one. The number of his published novels and volumes of poetry (the latter chiefly in low-German or "plattdeutsch") was considerable. He was equally fruitful as an author of books on agricultural and scientific subjects. As a diversion from his more serious pursuits, he devoted himself to music and apparently even composed music for some comedies that he wrote. Several of his works dealing with the miscarriages of justice may possibly hint at one cause of his difficulties with the Prussian authorities. But, unless he himself was a victim of such a miscarriage of justice, there must have existed stronger reasons for his incarceration in a fortress, a form of punishment usually reserved to political prisoners.

Charles Martin Loeffler affixed the name of Tornow to his own in his youth (see the "Berceuse" published by Hamelle in 1884 on Léonard's recommendation) and it still appears in his will. On the strength of this it has been advanced that, on his paternal side, Loeffler had inherited some Russian blood. That this is a wholly apocryphal legend is confirmed by what Loeffler's last surviving kin—his sister, Mrs. Helen Gaffky—replied from Frankfurt-am-Main on Feb. 23, 1937, to an in-

quiry by this writer: "As concerns the name Tornow, it belongs neither to my father nor to my mother, but was a pseudonym of my father's, who as a scientist in his time published many books, partly under the name of Dr. Karl Loeffler, as well as under the name of Tornow; in your place, I should omit it entirely, since it did not belong to our family but was, as I said, a pseudonym of my father's, which we, too, had earlier adopted but have not carried for a long time."

It may well be that the event which, according to Loeffler's own statement, so deeply affected and completely changed his outlook, was his realization of the imprisonment, for political reasons, of his father. The views entertained by the father would also seem to explain why the family lived for several years outside of Germany—in France, in Hungary, in Russia, and possibly even in the United States (1865–68). Only by taking into consideration this "emotional background," does the problem of Loeffler's personality and mentality find a comprehensible solution.

Loeffler had a number of brothers and sisters. Only two of them lived to a mature age: one brother, Erich, for several years violoncellist in the Boston Symphony Orchestra, and one sister, Helen, an accomplished harpist by profession (pupil of Hasselmans) and long a member of the orchestra at Frankfurt-am-Main. Of Loeffler's childhood only the following can be related, largely based on what he personally was willing to reveal.

Before the outbreak of the Franco-Prussian conflict brought war's alarm into Alsace, the family had moved to the Russian country town of Smjela in the province of Kiev. The father worked there for the Government. There also young Martin, on his eighth birthday, was presented with a little violin. A German musician from the Imperial Orchestra in St. Petersburg, who spent his summers in Smjela, gave him his first violin lessons. Outside of these, his general training was home-gained.

The sojourn in Russia was indelibly graven in the boy's mind. An early String Quintet in one movement (c. 1894), published posthumously in 1938, and originally entitled *Eine Frühlingsmusik*, evidently refers to a Russian Spring, by the nature of some of its thematic material. After more than 50 years these impressions were still fresh enough to inspire an orchestral poem, entitled *Memories of my Childhood—Life in a Russian Village*. In the composer's words, these memories deal more specifically with "old Russia, its folksongs and dances, the chants of the orthodox church, the pageantry of death; above all, memories of a great friend, an elderly peasant, a poet." The work was awarded the first prize in the competition at the sixteenth Chicago North Shore Music Festival, and received its first performance on that occasion, at Evanston, Ill., May 29, 1924.

From Smjela, the family moved to Debreczin in Hungary, whither the father had been summoned to teach at the Royal Agricultural Academy. Martin's violin lessons ceased during the stay in Debreczin. But the time did not pass for him without musical revelations of a far-reaching sort. The Academy lay outside the town, on the road towards the vast open plains to which a large part of the population repaired once or twice a year, with kin and cattle, in order to till their distant fields. It was customary for these caravans to stop before a row of inns directly opposite the Academy buildings. Wandering Gipsy musicians could always be found there to enliven the proceedings. Their most appreciative listener was young Martin. And the strains of the Gipsy fiddles sank into his consciousness.

It was about 1875, after two years in Switzerland, that Martin Loeffler decided to be a professional violinist. Choice and necessity both had their share in the decision. He had a great, a natural facility for the violin, and with its aid he felt he could quickest earn a living. He set to work under Eduard Rappoldi in Berlin, then the official "preparer" for Joseph Joachim.

Theodor Naschitz (who later became Tivadar Nachéz) and Sam Franko were among his fellow students. Through Rappoldi he met Friedrich Kiel, who became his teacher in harmony. With Woldemar Bargiel he studied Bach motets. From neither did he profit as much as from his own feverish discovery of Handel, whose scores he devoured. Joachim's conducting of "Alexander's Feast" was an event in his life. Having graduated into the class which Joachim personally instructed, it was not long before the teacher asked his pupil to assist in performances of chamber music at his home.

But Joachim's ways, excellent in certain particulars, did not completely satisfy Loeffler. He longed for a different approach, a different atmosphere. He went to Paris. There, for two years, he took lessons from Lambert Joseph Massart, a pupil of Kreutzer's and teacher of Henri Wieniawski. He now acquired the real foundation for his technique, and perfected his tone. His ear sharpened to the elegance and finish of a school unequalled. He studied counterpoint and composition with Ernest Guiraud. For one season he played in Padercloup's orchestra. Upon Massart's recommendation as a gifted violinist he was engaged in the private orchestra of Baron Paul von Derwies, a Russian nobleman of fabulous wealth. (The family came originally from Holland and was called Van der Wies.) The Baron, outside of his Russian estates, maintained two establishments; he spent the summers at his castle, Château Trevano, near the lake of Lugano, and the winters in his sumptuous villa "Valrose" at Nice. The Baron's orchestra numbered about seventy picked men. The conductor was Karl Müller-Berghaus, once the first violin in the famous quartet of the Müller brothers, second generation. Loeffler's deskmate—and in many passes of violinistic drill his model—was the concertmaster, César Thomson. Loeffler's first contract, dated Feb. 22, 1879, provided for a salary of 190 francs per month, and gave his domicile as Koblenz. In 1880 his salary was raised



to 300 francs. In 1881, Hans Sitt succeeded Müller-Berghaus. Loeffler's last term was to expire Oct. 16, 1881, but the death of Baron Derwies, at the age of 70, broke up the orchestra before that date.

Orchestral concerts were only a part of the Baron's musical hobbies. He had a mixed choir, consisting of about 48 singers, under the leadership of Karl Bendl. Like the leader, the singers were all Bohemians—Russians were unprocurable—but the Bohemians sang the Russian liturgical chants in Derwies' private chapels at Lugano and at Nice. They also formed the chorus on the operatic nights which were a regular feature of the Baron's entertainments at Nice. These operas were staged without regard to cost. It was nothing to spend 50,000 francs for bells needed in Glinka's *La Vie pour le Tsar*. The solo singers were the best that money could obtain. The change of this princely court from winter to summer quarters, and back, required three special trains: the first for the family, the guests and the children's tutors; the second for the servants and the horses; the third conveyed the choir and the orchestra.

The Lugano-Nice experience occupied an important place in Loeffler's formative period. He not only observed (there were excursions to Milan, and Gregorian chanting in the Dome!) but he tried to give out. He wrote a lot of songs. Müller-Berghaus would look them over and suggest improvements. The Baron's personal interest in Loeffler was always manifest. Hence the disbanding of the orchestra upon the death of Paul von Derwies at Lugano was a loss and a blow to the young man.

Loeffler resolved to try his luck in America. He had letters from Joachim to Leopold Damrosch and Theodore Thomas. He sailed from Le Havre on the French steamer *Le Canada*, landing in New York the first week of July, 1881. (President Garfield had just been shot.) Loeffler entered the Musicians' Union. During the winter 1881-82 he played in all of Dam-

rosch's orchestral and choral concerts in New York, Brooklyn, Newark, and other places. On Sunday afternoons he played the viola in a string quartet at Leopold Damrosch's home, the host playing the first violin, Sam Franko the second, and Karl Bergner the violoncello. But that was not the whole of his activities. One of his engagements that season in New York was with the orchestra of the Norcross Opera Company, which was giving English performances of *La Mascotte* and *Der lustige Krieg*, the latest successes brought from Paris and Vienna. Loeffler also was one of the 300 players whom Theodore Thomas assembled to accompany a chorus of 3,000 singers and an unsurpassed galaxy of vocal stars in the grand festival (May 2-6, 1882) at the Seventh Regiment Armory. One year before, in May, 1881, Damrosch had staged the first "monster musical festival" in New York, with an orchestra of 250 and a chorus of 1,200. It was at the height of the rivalry between Damrosch and Thomas, both competing for the favours of a slowly awakening public, which had to be roused by drastic means.

Conditions in New York were not unlike those in Boston, where Major Henry Lee Higginson, the banker, had just put the Boston Symphony Orchestra on its feet. The new orchestra, under George Henschel, met with considerable opposition from the "old faction" which gathered round Carl Zerrahn. But Mr. Higginson "meant business"—belonging, as he did, to the class of "international financiers" who conceived it as not impossible that foreign art and foreign loans might have a remote and mutually beneficial connection. His orchestra had weathered the first season. He was looking for recruits, imported from abroad, to strengthen his ranks for the coming season, 1882-83. One of the new acquisitions was the cellist, Wilhelm Müller (brother of Karl Müller-Berghaus), who had been playing in a New York orchestra. He drew Higginson's attention to Martin Loeffler. Higginson, on a visit to New

York in the Spring of 1882, sent for the young man, liked and engaged him. As Higginson in later years remarked, it was the only member of the orchestra whom he personally and independently hired, "and it was the best." The first contract of Loeffler's, signed by Higginson, was dated April 10, 1882, with a salary of \$35 per week, for 26 weeks, and provided that Loeffler should "remove to said Boston some date before the first day of October, A. D. 1882."

Thus Loeffler became a Bostonian. He was naturalized as an American citizen in May, 1887. He took his seat in the Boston orchestra beside the concert-master, Bernhard Listemann. Once more, however, he played under Thomas, joining the famous "Ocean to Ocean" tour which began in the Spring of 1883, lasted eleven weeks and included more than 70 concerts; during which time Loeffler learned thoroughly to know and venerate Theodore Thomas.

Soon after Wilhelm Gericke succeeded Henschel in Boston, Listemann was replaced by Franz Kneisel. Together, Kneisel and Loeffler sat at the first violin desk of the Boston Symphony Orchestra for almost twenty years, until, in 1903, together they resigned, the one to devote himself exclusively to his quartet, the other to find more time for composition.

Loeffler was not a "modern composer" in the disquieting sense which that elastic term has sometimes acquired. But he remained all his life as "different" as he was at the very outset of his career. It was Stendhal speaking for himself when he wrote: "*Souvent je réfléchis un quart d'heure pour placer un adjectif après un substantif.*" This meticulousness, this finical discrimination, is generally regarded as a characteristic of what critics are pleased to call "the decadent school of art." This presupposes that such essential virtues in art as taste and polish can be carried to excess, and that, overstepping the reasonable limit, they become faults or even vices. But who will say where that limit should be drawn? Why should subtler perfection

mean decline?

The label of "decadent" fastened upon Loeffler as early as the year 1895, and as a matter of course. He elected to set verses of those "poètes maudits" Baudelaire and Verlaine; he went for inspiration to death-enamoured Maeterlinck: three names which stand for one of the richest fecundations music has had in all its history. He chose to weave into his symphonic texture strands of old Gregorian gold. He pilfered the museum for obsolete instruments and wrote an orchestral piece with two solo violes d'amour! When Loeffler's *Divertimento in A Minor* for violin and orchestra was played by the Boston Symphony Orchestra (with the composer as soloist) in January, 1895, Philip Hale wrote an account of the performance for the *Musical Courier*. He bravely pronounced the verdict: "Mr. Loeffler is a decadent. He believes in tonal impressions rather than in thematic development. How fastidious he is after the proper, the one, the felicitous word!" Then Hale went on to elucidate what he meant by decadent, and cited for examples in French literature Jean Moréas, Jules Laforgue, and Henri de Régnier. He concluded that Loeffler "has the delicate sentiment, the curiosity of the hunter after nuances, the love of the macabre, the cool fire that consumes and is more deadly than fierce, panting flame."

Three years later, in January, 1898, when Loeffler's symphonic poem *La Mort de Tintagiles* was first played in Boston, Philip Hale's judgment was this:

From time to time articles against "decadents" in music are written and published. Writers will name Ibsen, Zola, Verlaine and Maeterlinck in a sentence, declaim bitterly against the lot, and censure musicians who derive any kind of inspiration from the works of such wretched beings. The very grouping shows that these declaimers know little or nothing of the books against which they rail. It would be easy for such a man to listen to Mr. Loeffler's symphonic poem, call him a decadent,

and then betake himself cheerfully to bed, sustained and soothed by the reflection that he had done society a service. Mr. Loeffler, however, is no more to be snuffed out by such orthodox breath than is Verlaine or Maeterlinck. Whether he is or is not a decadent is not the question; the question is this: Is the music good or bad? or you may put the question in this way: Does the music thrill or move or console me, or does it bore me?

The quality of "difference" admitted, the taint—if such it be—of "decadence" disowned, there is in Loeffler's music enough to thrill, to move, or to console all but the biased and the deaf. What is the ending of the *Pagan Poem* but "one fanfare of frantic exultation"? Can music breathe emotion more burning and yet more chaste than it does in the song *Adieu pour jamais*, with the tragic indecision of its final measures? Is there anyone so hardened to whom the second movement of the Music for Four Stringed Instruments does not speak in undertones of hope and solace? If Loeffler's music has passed through the alembic of intellectual refining, the distillation of the spirit was made possible only by the boiling over of the blood. The result is like no other music. Quoting or paraphrasing the ancient chants of the Roman Church, and again walking in proud seclusion apart and ahead, it belongs to no fixed time or special school; wherefore it holds fair promise of longevity, as years are counted in art's changing seasons.

It is in the nature of things that a man's work should evolve with the ripening and broadening of his personality; and so it was with Loeffler. His successive compositions were nothing more than the logical and strict development of his earlier and always personal manner.

No biographer of Loeffler will be able to treat of his music without falling back upon the program notes of the Boston Symphony Orchestra, written by Philip Hale. Painstaking and accurate chronicler, he also was the most sympathetic and en-

couraging critic of Loeffler's works, when the composer needed both understanding and response. Nothing could be more valuable than this kind of criticism, except the confident and devoted support of a publisher like Gustave Schirmer, Jr., untimely lost. To his memory the *Pagan Poem* is inscribed. Loeffler had other advantages. There was ever ready a marvellous orchestra to play his works. Stimulating relations extended far beyond the usual circle of professional associates. His cultivation and dignity attracted and reassured. Of a sober and frugal disposition, hard working as few musicians, he achieved comparatively soon the security and ease which are too often absent from the artist's advancing years. He had the satisfaction of bringing out a number of violin pupils who have done him honour. That he never showed an inclination to gather round him disciples in the art of composition as well, has been a misfortune for the younger generation of American composers. No one was more alert with ear and eye than he, no one could be so firmly depended upon to follow up the diagnosis of the ailment with the prescription of the cure. But Loeffler was fully absorbed in himself. That is true of every real master—to the point of uncompromising selfishness—because every real master is self-taught. He remains the eternal apprentice; learning with him never ends. Loeffler had that patient application of the scientific experimenter, or of the monk in his cell. Almost shy, he never courted success with tricks and poses. Nervously high strung, he was forced to evade as much as possible the petty irritations that intruders are so apt to cause. And where, after all, in America, were those with whom Loeffler could have founded a "school"? He did not proceed from any himself; he did not care to leave one behind. For a long time he stood solitary, in a waste, drawing his strength from the skies above rather than from an unploughed, sterile ground. And he bore luscious fruit when round him grew nothing more

exciting than the leguminous shoots of the pleasant kitchen-bed.

Believing with Horace that only from a certain distance can we critically appreciate our own creations, Loeffler gave but sparingly of his work to the public, and never without having subjected each composition to repeated trials, and, if necessary, to numerous revisions.

Almost every one of his published compositions is the last in a series of often astonishing transformations. The two Rhapsodies (*L'étang* and *La Cornemuse*) for oboe, viola and piano were originally settings of the two poems by Rollinat which figure as "mottoes," or programs, in the printed version. *La Mort de Tintagiles* was written in the summer of 1897 for two solo viols d'amour; the composer and Mr. Kneisel played these instruments at the first performance by the Boston Symphony Orchestra, Jan. 8, 1898, and at a repetition of the work on March 19 of the same year. Loeffler revised the score and eliminated one of the two violas. The revision is dated September, 1900, and in this new form the work was first played, again in Boston, on Feb. 16, 1901. In the summer of 1901 Loeffler wrote two orchestral compositions, *La Villanelle du Diable* (inspired by a poem of Rollinat's) and *Avant que tu ne t'en ailles* (the opening line of a poem in Verlaine's *Bonne Chanson*). They were both performed from manuscript at a Symphony concert in Boston, under Wilhelm Gericke, on April 12, 1902. The score of the first was published in 1905. The second was laid aside. Sixteen years after its first performance it reappeared in a new orchestral dress, but without substantial thematic or structural changes. Pierre Monteux performed it on Nov. 1, 1918. On the program it was called *La Bonne Chanson*. Another five years elapsed before it was definitely committed to the printing press, whence it emerged as *Poem*—and as one of Loeffler's most songful, most sensuously beautiful scores.

A typical case in point is that of the *Pagan Poem*. As poetic background for it served the eighth Eclogue of Virgil: the Thessalian girl who with the aid of magic and amorous incantations tries to call back her truant lover. From the program notes of Philip Hale we learn that the work was originally conceived, in 1901, as chamber music for pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets (hidden from the view of the audience), viola and double bass. It was afterwards arranged for two pianos and three trumpets, and performed on April 13, 1903, at the home of Mrs. John L. Gardner. Her Venetian palazzo in the Fens after her death became a public treasure house of Boston, where, among other famous paintings, hangs Loeffler's oil portrait by his friend, John Singer Sargent, a fitting commemoration of the many happy occasions on which music, and music by Loeffler, was heard in that house. In 1905 and 1906 the *Pagan Poem* was remoulded and treated much more symphonically. A transcription for two pianos and three trumpets was made by the composer. In that form it was privately given on Oct. 29, 1907, as a preliminary to the first public performance of the final orchestral version at a concert of the Boston Symphony, on Nov. 23, 1907, when Heinrich Gebhard played the piano part.

In 1907 Loeffler composed *The Wind among the Reeds*, for voice and piano, being two poems from the volume of that title by William Butler Yeats. These songs were published in 1908 and on Oct. 13, 1909, David Bispham sang them for the first time in public, at Jordan Hall in Boston. They were the germ of the Five Irish Fantasies for voice and full orchestra three of which John McCormack sang with the Boston Symphony Orchestra in the Spring of 1922.

Probably the most astonishing instance of Loeffler's revisions and transformations, and perhaps the only one in which two different published versions of the same work allow a comparison between the first and the second stage, is the eight-part un-



accompanied chorus for mixed voices, a setting of T. W. Parsons's ode *For one who fell in battle*. It was sung by the Choral Art Society of Boston in December, 1906. In January, 1911, a printed version of it appeared and was shortly afterwards withdrawn, to be supplanted in October of the same year by a "new edition." Students of composition can lay their hands upon no finer lesson than that which a careful comparing of these two versions offers, unless they go to Beethoven's Sketchbooks, or to the first draft of the duet between Senta and Erik in the second act of Wagner's *Flying Dutchman* (in the Library of Congress), written about the end of 1840, and contrast it with the definitive cast of that number completed by Wagner eight months later.

Few composers possessed so complex a mentality as did this man of Gallic taste, of Teutonic thoroughness, paired with childlike naïveté and utmost sophistication, which resulted in a love for archaic simplicity and the craving for ever newer, rarer sensations. Loeffler's long and exhaustive study of Plain Chant coloured a good deal of his writing. The germinal theme of the String Quartet is Gregorian. Most decidedly and legitimately this element enters into the symphony *Hora mystica*, with final chorus of men's voices (1916). Its mainspring must be sought in the composer's visit to the Benedictines of Maria-Laach. For the performance of the work Loeffler furnished explanatory notes, a part of which deserves quotation, because it affords, like nothing else, a glimpse into the mystic world of dreams which he inhabited:

This mood is one of religious meditation and adoration of Nature. A lonely pilgrim winds his way through a land of ever-changing enchantments, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of village church-bells. At last the wanderer stands be-

fore the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose-window still aglow with the last evening light, the office of compline—known to the Benedictine monks as *Hora Mystica*—is tendered to God, and peace descends into the soul of the pilgrim.

At times this predilection for Gregorian melodies becomes an obsession. Already in the violin and orchestra *Divertimento* of 1895 the *Dies irae* served as theme for a set of variations. The solo part of this work, by the way, is among the most difficult things in the literature for the instrument. Carl Halir played the piece in Berlin, Leipzig (under Dr. Muck, who pronounced it “wonderfully orchestrated”), Breslau and Cologne. In Berlin two movements were played by Halir on Oct. 19, 1905, when Richard Strauss conducted the orchestra. Halir, in spite of his technical facility, could not do all the notes that were on paper; the composer himself had tossed them off brilliantly at Boston, in 1895. That performance had one appreciable consequence for him: Higginson granted him a raise in salary which the previous year had been asked for and refused!

But “the day of wrath” continued to obsess the composer’s musical thoughts. He was ever torn between two “*idées fixes*”: beauty and death. They alone counted. Persistently he struggled to reconcile the two. And yet about the one, men disagree, while of the other, they know nothing.

We find the *Dies irae* in Loeffler’s songs, in his orchestral works, and even in his Spanish opera. Long before he wrote this opera he had joined the group of composers who, from Corelli to Ravel, succumbed to the lure of the Iberian manner. In 1900 he composed a *Divertissement Espagnol* for orchestra and saxophone. That was many years before the saxophone’s triumphal progress as the herald of America’s musical independence. And if a musicologist of the year 2000 should shake

his head in wonder over the remarkable fact that every French composer of note who was living in the first decade of the twentieth century—Debussy, d'Indy not excepted—as well as Martin Loeffler, wrote one composition for the saxophone, let him look to Boston and Mrs. R. J. Hall for the answer. But Loeffler's opera is unlike the dazzling approximations of Bizet and Chabrier, the clever transcript of Rimsky-Korsakoff, or the enchanting vaporizations of Debussy. His music concentrates, with agonizing intensity, the rays of a sun that scorches the mind and stirs the sap to a point of fatal irresponsibility.

During the last decade of Loeffler's life his productiveness slowed down. But he nevertheless showed to the end undiminished mastery and freshness of invention. For the opening concert given under the auspices of the Elizabeth Coolidge Foundation at the Library of Congress, on Oct. 28, 1925, he wrote a setting of St. Francis of Assisi's *Canticum fratris solis* for voice (Povla Frijsch) and chamber music (conducted by Frederick Stock). It is a work of exquisite tenderness and deep feeling. On the occasion of the dedication of Severance Hall in Cleveland, Feb. 5, 1931, Loeffler had been commissioned to write a special composition. Under the title of *Evocation*, it took the form of a symphonic poem with chorus of women's voices (to verses after a Greek poet, "picturing the building of a temple of the Muses"). A notable touch is given to the instrumentation by the inclusion of a vibraphone. Also commissioned—by Mrs. Coolidge for a festival of chamber music in Chicago—was the Partita for violin and piano. Of the four movements, built on a motive of Mrs. Coolidge's initials, the first is in the manner of Bach, with a "merry fugue"; the second consists of variations on a theme by Johann Mattheson (1681-1764); the third one is a delicate tribute to "jazz" and the "blues"; and the final movement, with undisguised but restrained sentimentality, breathes the spirit of Gabriel Fauré, long a great and intimate friend of Loeffler's.

One other work, belonging to the last years, deserves particular mention—*Clowns*, an intermezzo for orchestra, dedicated to the well-known leader of dance bands, Leo Reisman. Its first—and possibly last—performance took place in Boston's Symphony Hall, when it was played by "Leo Reisman and his augmented orchestra in a program of rhythms" on Sunday evening, Feb. 19, 1928.

Loeffler's sympathies were decidedly French. He was a great student of French literature, especially of the symbolist and impressionist schools. It was owing to this spiritual kinship with France that on March 1, 1906, he was nominated Officier de l'Académie and on July 2, 1919, appointed Chevalier in the French Legion of Honour. But America did not fail to honour him. He was a member of the American Academy of Arts and Letters, and in 1919 received the Gold Medal of the National Institute of Arts and Letters. In 1926 Yale University conferred upon him the degree of Doctor of Music.

When Loeffler left the Boston Symphony Orchestra, in 1903, he practically ceased to play the violin in public. (He appeared only once more with the Orchestra, on Jan. 2, 1904, as *violo d'amour* soloist in his *Tintagiles*.) What he had learned from Joachim and Massart—and especially from Hubert Léonard, during the summers of 1884 and 1885 at Maisons Laffitte—he was for ever perfecting. He kept surmounting higher and higher violinistic problems, went on spinning his tone ever purer and warmer, for his own satisfaction and that of a few privileged beings. To have heard him in his quiet music-room on his New England farm, near Medfield, Mass., interpret sonatas of Bach, Handel, Brahms, Fauré and d'Indy was, indeed, one of Baudelaire's "grandes jouissances." In that high-studded room, "in a sea of fields, fields pink as rose-mallows under a fading rose-mallow sky"—as Amy Lowell with her eye for tints and hues described it—you forgot that you were only eighteen miles from Boston, whence, on the rare occasions when Loeffler used

to conduct his pupils in a program scrupulously selected and prepared, a long string of motors brought an audience too large for the little village church in which these charity affairs were given.

But one almost resented these occasional intrusions by "Society." One prefers to picture the lonely man of noble and monastic mien in his spacious study, with the Chinese junks hanging motionless from the rafters, the two dogs stretched before the embers in the large fireplace, the soft light of wax tapers in slender iron candlesticks, an autumnal evening haze spread in fantastic patterns over the meadow-land, the ethereal voice of a violin cutting into the silence and singing some passionate phrase.

Loeffler succumbed to a lingering and painful heart ailment during the early hours of Sunday, May 19, 1935, at the age of 74. His widow, who followed him in death less than a year later, bequeathed to the Library of Congress all of Loeffler's autographs, manuscripts, correspondence, etc. (together with all of the publishing rights in his music). No doubt these papers will eventually lead to a fuller knowledge of man and musician.

## CATALOGUE OF LOEFFLER'S PUBLISHED WORKS

(Dates indicate year of publication)

### FOR ORCHESTRA

(Also Voice and Orchestra)

- Opus 6 *La Mort de Tintagiles*, dramatic poem after the drama by Maurice Maeterlinck for full orchestra and viola d'amore (1905). (Arranged for piano duet by Marcel Labey) (1908).
- 9 *La Villanelle du Diable*, after a poem by M. Rollinat, symphonic fantasy for full orchestra and organ (1905). (Arranged for piano duet by Marcel Labey) (1908).
- 14 *A Pagan Poem* (after Virgil), for orchestra with piano, English horn and 3 trumpets obbligati (1905-06). (Also arranged for 2 pianos by Heinrich Gebbard.)
- Poem*, composed for orchestra (1923).
- Memories of My Childhood (Life in a Russian Village)*, poem for modern orchestra (1925).

*Canticum Fratris Solis (The Canticle of the Sun)*. For solo voice and chamber orchestra. Commissioned by the Elizabeth Sprague Coolidge Foundation and first performed in the Coolidge Auditorium of the Library of Congress, 1925.

*Evocation*. On lines from the Select Epigrams of Greek Anthology by J. W. Mackail. For women's voices and modern orchestra (1930).

Five *Irish Fantasies* for voice and orchestra (1922). (1) *The Hosting of the Sidhe*. (2) *The Host of the Air*. (3) *The Fiddler of Dooney*. (4) *Ballad of the Foxhunter*. (5) *Caitilin ni Uallachain*.

## FOR CHORUS

Opus 3 *Psalm CXXXVII, By the Rivers of Babylon*, for 4-part chorus of women's voices with accompaniment of organ, harp, 2 flutes, and cello obbligato (1907).

*For one who fell in battle*, 8-part chorus for mixed voices, a cappella; also in revised edition (1911).

*Beat! Beat! Drums! (Drum Taps; A Soldier's March Song)*, for unison male chorus, orchestral accompaniment (1917).

## CHAMBER MUSIC

Two Rhapsodies for oboe, viola and piano (after poems by Maurice Rollinat) (1905): (1) *L'étang*. (2) *La Cornemuse*. Music for Four Stringed Instruments (1923).

Quintet in One Movement for 3 violins, viola and cello (1938).

## SONGS

Opus 10 Four Melodies for voice and piano, poems by Gustave Kahn (1903). (1) *Timbres oubliés*. (2) *Adieu pour jamais*. (3) *Les soirs d'automne*. (4) *Les paons*.

5 Four Poems for voice, viola and piano (1904). (1) *La Cloche fêlée*. (2) *Dansons la gigue!* (3) *Le son du cor s'afflige vers les bois*. (4) *Sérénade*.

15 Four Poems for voice and piano (1906). (1) *Sudden Light*. (2) *A Dream within a Dream*. (3) *To Helen*. (4) *Sonnet*.

*The Wind among the Reeds*, poems by W. B. Yeats, for voice and piano (1908). (1) *The Hosting of the Sidhe*. (2) *The Host of the Air*.

*The Reveller*. For solo voice, violin and piano. Music for a Franciscan play by David Sargent (1925).

*Prière (Prayer)* for voice and piano (1936).

## MISCELLANEOUS

Partita. (1. Intrada; 2. Sarabande; 3. Divertissement; 4. Finale des tendres adieux). For violin and piano (1930; published 1937).

Violin Studies for the Development of the Left Hand (1936). (There is apparently but one composition of Loeffler's which was published in Europe, before his coming to America; it is a *Berceuse* by M. Loeffler-Tornov, issued in Paris in 1884.)

(There are many unpublished works, some of which have been performed)

## G. FRANCESCO MALIPIERO

BY *A. Walter Kramer*

G. FRANCESCO MALIPIERO, grandson of Francesco Malipiero, composer of operas about 1850, was born at Venice on March 18, 1882, a member of a famous family which had given more than one doge to the Venetian Republic in its golden days. His only composition teacher, both at the Liceo Benedetto Marcello in Venice and at the conservatory in Bologna, was M. Enrico Bossi. Contrary to statements made in several places, Malipiero never studied with Max Bruch. His instrumental studies included violin and piano, but these were always subordinated to his preparation as a composer.

For a number of years, following the completion of his studies, he was active as a composer in his native city. Despite the indifference of the Italian musical public to his music almost from the beginning, owing to its uncompromising nature, he persevered and in 1921 was accorded recognition by being called to the Royal Conservatory of Parma as professor of composition. His nature, however, was not intended for academic circles, and within two years he resigned his post to give his entire time to composing. That this might be best accomplished, he turned his back on urban life and took up residence not far from the city of Venice, in the little village of Asolo, situated in the countryside called the Veneto. His productivity, always great, has continued during the decade and a half in which he has lived at Asolo. Since 1933 he has given time each week to his "master class" in composition at the Liceo Benedetto Marcello, but composition has remained his prime interest.

On arriving at a point in his career during the first decade of



the century, when he realized that much that he had written did not satisfy his artistic ideals, he destroyed his first two operas, *Elena e Fuldano*, in three acts, and *Canossa*, in one act, as well as several symphonies and concertos. He had conceived a new type of dramatic composition, which he refers to as "my theatre," closely akin to which is the æsthetic that determined his musical style in symphonic, chamber, choral and other vocal music. From that point on, his output has been couched in a musical language which has been recognized throughout the world as something definitely his own. Critics, both those who have praised and those who have dispraised his music, agree that it is unmistakably the expression of an original and aristocratic artist, one who has made no concessions to popular taste, either that of his own countrymen or that of music lovers in other lands.

Indisputably a modernist in his harmonic idiom and in his avoidance of the clichés of the classic and romantic schools of music, he has been one of the group of distinguished contemporary Italian composers (with Casella, Pizzetti and the late Respighi) and at the same time the outstanding student of the great Monteverdi, a real "defender of the faith" of the Sixteenth Century Cremonese master. He has spent years making a definitive edition of the works of Monteverdi, a labour of love, during which time he has, by prodigious study of that composer's song-speech, developed his own manner of writing for the human voice along lines which he believes bear the same relation to our day as did Monteverdi's to his time. Many of the very young Italian composers, whose names are yet little known, have studied with Malipiero and revere him as a master. He is happiest in his native country, avoids the life of cities, which he regards as harmful to his creative activity, and appears in other European countries only on rare occasions, when his works are performed, or when he is chosen to represent Italy at artistic conferences.

Malipiero's music includes works in virtually every form. Like other Italian composers of our day, this Venetian contemporary has occupied himself with symphonic music quite as much as with operas. He has to his credit four symphonies: two early works, the *Sinfonia del Mare* (*Sea Symphony*) (1906) and the *Sinfonia del Silenzio e della Morte* (*Symphony of Silence and Death*) (1910); and his two later symphonies, the one called a *Sinfonia in quattro tempi come le quattro stagioni* (*Symphony in Four Movements like the Four Seasons*) (1934) and the *Seconda Sinfonia (Elegiaca)*, which dates from 1936. In addition to these there are a number of large works for orchestra: *Impressioni dal vero*, I, II, III (*Impressions from Nature*), which were written respectively in 1910-11, 1914-15 and 1921-22; these sets of "Impressions" being among his best-known orchestral compositions. Similarly well known is his *Pause del Silenzio* (*The Pauses of Silence*) (1917), the first work to win him international attention. Like the two later symphonies, these sets of "Impressions" are typical of his individual style, presenting, both in their treatment of the orchestra and in their sincere and often deeply felt thematic substance, the musician who is both a tone painter and the possessor of a realistic musical speech.

In large form is a work called *Concerti*, not a concerto in the conventional sense, but a series of short movements joined under the title *Concerti*, because, after a prelude, the flute, oboe, clarinet, bassoons, trumpets, drums and double-basses, each in succession, are given an opportunity to be heard in musical expression entirely characteristic of these instruments—not inconsequential music of display, but genuine Malipierian music conceived for these instruments. There is another dozen orchestral works ranging from a *Grottesco* (1918) for small orchestra and a suite *Cimarosiana*, after melodies by Cimarosa, to the *Sette Invenzioni* (*Seven Inventions*) and *Quattro Invenzioni*

(*Four Inventions*), taken from the music which Malipiero wrote for Pirandello's film *Acciaio* (*Steel*).

In the field of solo music with orchestra, he has a Concerto for Violin, two Concertos for Piano and a Concerto for Violoncello. There is also a *Konzertstück* entitled *Variazioni senza Tema* (*Variations without a Theme*) for Piano, published in 1924.

Malipiero's most recent opera, *Antonio e Cleopatra* (1936-37) to his own libretto after Shakespeare, had a successful premiere at the Florence Festival in May, 1938. It was his second Shakespeare opera, having been preceded by *Giulio Cesare* (1934-35). Most often performed of his many works for the stage is his *Sette Canzoni* (*Seven Songs*), written in 1918-19, in which he created a new form of music drama, departing entirely from the conventional, each "song" embodying a separate scene with dramatic action to interpret the prevailing mood. The following year he wrote a sequel *Orfeo, ovvero l'ottava canzone* (*Orpheus, or the Eighth Song*), followed in 1922 by *La Morte delle Maschere* (*The Death of the Masks*), the three works composing a trilogy to be performed on one evening, under the title of *L'Orfeide*. Dating from 1925 is *Filomela e l'Infatuato*, performed in Germany, Hungary, etc., followed by *Merlino Mastro d'Organi* (*Merlin, the Organ Master*) (1927).

In the field of comedy he has another trilogy, *Tre Commedie Goldoniane* (*Three Comedies after Goldoni*), to be produced as a single evening's entertainment, the individual titles being (1) *La Bottega da Caffè* (*The Coffee Shop*); (2) *Sior Todero Brontolon* (*Sir Todero Brontolon*); (3) *Le Baruffe Chiozzotte* (*The Quarrels of Chioggia*). They can, however, be given and are given separately. He has made the libretti from the famous Goldoni comedies.

Malipiero might, indeed, be called a trilogist, for in addition

to these two groups of three operas, he has composed a trilogy called *Il Mistero di Venezia* (*The Mystery of Venice*) comprising (1) *Le Aquile d'Aquileia* (*The Eagles of Aquileia*) (1928); (2) *Il Finto Arlecchino* (*The False Harlequin*) (1925); (3) *I Corvi di San Marco* (*The Ravens of St. Mark*) (1928). The last is a mimodrama to be danced; it portrays the modern decadence of Venice, as the first of the trilogy represents the foundation of Venice, and the second, Venice in the Eighteenth Century at the height of its fame. His *Torneo Notturno* (*Nightly Round*) (1929) had its premiere in Munich.

In only one respect can it be said that Malipiero resembles Richard Wagner. There is no musical influence of the great German composer to be found in his work, but like Wagner, he is in the main his own librettist. Of all the operas which have been mentioned, the libretti are Malipiero's own, employing in them fragments which he has chosen of old Italian poetry of the Fourteenth, Fifteenth and Sixteenth Centuries, which he has adapted to his purpose. However, in 1932, Luigi Pirandello requested him to consider his play *La Favola del figlio cambiato* (*The Fable of the Changed Son*) part of an extended work *I Giganti della Montagna* (*The Giants of the Mountains*), which Pirandello did not live to finish. This work Malipiero wrote con amore. It was produced first in Germany and then in Italy. The two operas which he destroyed, *Elena e Fuldano* (1907-09) and *Canossa* (1911), were both to libretti by Silvio Benco. They play no part in the composer's career, nor does his opera *Sogno di un tramonto d'autunno* (*Dream of an Autumn Sunset*), a one-act work to Gabriele d'Annunzio's poem. This opera has never been heard nor published, as the dramatic rights were sold by the poet to a wealthy amateur composer.

The Malipiero operas, using the term to denote musical works for the stage (he calls them "musical dramas," "dramatic expressions," "musical comedies," etc.), have been given in many

countries in the last fifteen years, less frequently in Italy than elsewhere. For the Italian operatic public is still less interested in works that depart from the old operatic formulas than in the standard repertoire. Thus his *Sette Canzoni* had its premiere at the Paris Opéra, an occasion that is historic because of the controversy which the work aroused. It was also given in Germany at Aachen. In Munich his *Torneo Notturmo* had its first hearing, and his *Tre Commedie Goldoniane* also were brought out in Central Europe.

*La Favola del figlio cambiato*, the Pirandello opera, had its world premiere at Braunschweig, Germany, shortly followed by its Italian premiere at Rome. His last two operas, *Giulio Cesare* and *Antonio e Cleopatra* were first introduced to Italian audiences, *Giulio Cesare* at the Carlo Felice in Genoa and *Antonio e Cleopatra* at the Maggio Fiorentino (Florence May Festival).

For the ballet Malipiero has written two works: *Pantea* (1918) and *La mascherata delle principesse prigioniere* (*The Masquerade of the Captive Princesses*) (1919). *Pantea* is called a "symphonic drama" and must be performed by a solo dancer. But there are really three, not two, dance works, as *I Corvi di San Marco*, the third part of the trilogy *Il Mistero di Venezia*, is called by the composer a "musical drama without words."

Compared with the chamber music list of a classic or romantic composer, Malipiero's output might not be considered extensive. But it is nevertheless a goodly list, for it includes four string quartets written during the decade and a half, 1918-33, and a work for violin, violoncello and piano which the composer, eschewing the conventional title "trio," calls *Sonata a Tre* (*Sonata for Three*). He also has a *Sonata a Cinque* (*Sonata for Five*), the five in this case being the very rare combination of harp, flute, violin, viola and violoncello. Virtually unique are the two works called *Ricercari* (*Researches*) and *Ritrovati* (*Discoveries*), the first being a modern counterpart as to title

of those pieces of Frescobaldi and his contemporaries which bear the title "ricercari," whereas the second title would seem in a manner to be the complement, in spirit as well as in design, of the first. There can be no question but that these are kindred works, for they are both written for eleven instruments, flute, oboe, clarinet, bassoon, horn, cello, bass—and in each case, four violas! Again avoiding the conventional, Malipiero has a quartet called *Epodi e Giambi* (*Epodes and Iambics*), which he has scored for oboe, viola, violin and bassoon, a grouping that requires consummate skill to balance the individual characteristics of the instruments.

There is a brief piece for violin and piano entitled *Il canto della lontananza*, which is truly a "song from afar." Small in proportions, this is a poignant piece of concentrated writing, in no sense a violin solo with piano accompaniment for virtuosi, far more an interlude in a sonata program.

The first three string quartets, beginning with *Rispetti e Strambotti*, which won the Coolidge Prize in 1920 at the Pittsfield Festival (Mass.), have titles and are written in an entirely new form, not in the usual four movement scheme of the classic string quartet. The second string quartet, *Stornelli e Ballate* (1922), suggests a free treatment in the manner of "little songs and ballads," quite as the first calls to mind "honours and drolleries." These have been wholly successful. They paved the way for the third quartet *Cantari alla Madrigalesca*, or *Songs in the Manner of Madrigals*. But in no one of them has Malipiero strung together old songs; employing two violins, viola and cello as his medium, he has interpreted the spirit and the flavour of a "rispetto" or a "stornello" in his own unmistakable idiom.

Five choral works reveal him in another light. They are a truly important part of his music. The smallest of the five is the cantata *La Principessa Ulalia* (*Princess Ulalia*) for solo voices, chorus and orchestra. Into the musical fabric Malipiero has woven with great ingenuity and charm some very old Italian

songs, altogether appropriate in this work because the libretto calls for them. Three of the other works are oratorios, although the first of them, *San Francesco d'Assisi* (*St. Francis of Assisi*) (1920), is actually called a "mystery" by the composer. This was followed some six years later by *La Cena* (*The Last Supper*) and fourteen years later by *La Passione* (*The Passion*). They are written for solo voices, mixed chorus and orchestra. In all three, Malipiero exhibits a deeply religious feeling, reserved and dignified in utterance. One feels here, and very strongly, the influence of Monteverdi in the treatment of the text. His most recent choral work, written in 1937, is his *Missa pro Mortuis* (Requiem Mass), which he wrote to celebrate the passing of his intimate friend, the late Gabriele d'Annunzio.

As a composer for the piano Malipiero is little known, probably owing to the fact that his piano pieces are not for the display of a pianist's digital facility, but are in almost every case tonal pictures. The earliest of them were issued in 1905, *Sei Pezzi* (*Six Pieces*). They include the lovely *Preludi Autunnali* (*Autumn Preludes*), the fine *Poemi Asolani* (*Poems of Asolo*) and a dozen other works, of which the later ones are *Pasqua di Risurrezione* (*Easter*), *Tre Preludi a Una Fuga* (*Three Preludes for One Fugue*) and an *Epitaffio* (*Epitaph*).

Malipiero has expressed himself in the medium of songs only when he has felt that what he had to say was of equal importance with his other utterances, but could best be said in terms of voice and piano. There is a set of six songs called *I Sonetti delle Fate* (*Sonnets of the Fairies*) to poems of d'Annunzio; *Cinq Mélodies*, a set of French songs; a group of three English songs, collectively entitled *Keepsake*, to poems by G. Jean-Aubry; *Tre Poesie di Angelo Poliziano* (*Three Poems of Angelo Poliziano*); *Quattro Sonetti del Burchiello* (*Four Sonnets of Burchiello*); *Due Sonetti del Berni* (*Two Sonnets of Berni*); a cycle *Le Stagioni Italiane* (*The Italian Seasons*) and *Tre Vocalizzi* (*Three Vocalises*).

It would be difficult to single out any group as finest, for without exception the quality of these songs, as indicated, is very high; but the still, small voice—in this case, one of affecting, exquisite beauty—is found nowhere more poignant than in the *Inno a Maria Nostra Donna* (*Hymn to Mary, Our Lady*), the first of the Poliziano songs and one of the great Italian songs of our time.

The edition of Monteverdi already referred to is an edition de luxe, numbered and limited to 250 copies, published by the composer himself at his home in Asolo. This Herculean undertaking has commanded his attention over a long period of years, with the result that fourteen volumes are now ready. There will be two additional ones to complete the set. Monteverdi is not the only old Italian composer who has been edited and transcribed by Malipiero. Among the others are Jomelli, Galluppi, E. del Cavaliere and Leo. In some cases he has edited cantatas, as in the case of Marcello; sonatas for violin and concertos for strings and organ by Tartini; works for strings by Stradella, Monteverdi, Frescobaldi and Bassani; for strings and organ by Corelli, Veracini and Scarlatti.

Malipiero has written several books, including one entitled *L'Orchestra* (*The Orchestra*), issued both in Italian and in English; also *Teatro*, which is a collection of the libretti of his operas up to 1927; *I Profeti di Babilonia* (*The Prophets of Babylon*), a collection of essays, and *Claudio Monteverdi*, which is made up of a short essay on that composer and his collected letters.

Quite as in his music, Malipiero is a master in his prose. His intense love for his native language is revealed in his scrupulous use of words to describe every shade of meaning. In addition to all his other activities, he has written many essays and articles for magazines in Italy, France, Germany, England and the United States, and has also contributed critiques to important Italian newspapers. He has been an uncompromising defender



of what he believes to be artistically true. His dislike of the music of the older Italian composers, notably Verdi, has led him often into extended controversies with music critics and fellow composers.

## CATALOGUE OF MALIPIERO'S WORKS

(Dates given are those of publication)

## SYMPHONIC MUSIC

- Sinfonia del Mare* (1906).  
*Sinfonia del Silenzio e della Morte* (1910).  
*Ditirambo Tragico* (1917).  
*Armenia* (1917).  
*Impressioni dal Vero*, I (1918).  
*Impressioni dal Vero*, II (1920).  
*Per una Favola cavalleresca* (1920).  
*Grottesco* (For small orchestra) (1920).  
*Oriente immaginario* (Three Studies for small orchestra) (1921).  
*Cimarosiana* (1922).  
*Pause del Silenzio* (1923).  
*Impressioni dal Vero*, III (1923).  
*Dalle Tre Commedie Goldoniane*, Symphonic Fragments (1924).  
*Variazioni senza Tema*, for piano and orchestra (1924).  
*Il grillo cantarino* (1926).  
*Concerti* (1931).  
*Inni* (1932).  
*Concerto for Violin and Orchestra* (1933).  
*Sette Invenzioni* (1933).  
*Quattro Invenzioni* (1933).  
*First Concerto for Piano and Orchestra* (1934).  
*Sinfonia in quattro tempi come le quattro stagioni* (1934).  
*Il Commiato* (For baritone and orchestra) (1934).  
*Seconda Sinfonia (Elegiaca)* (1937).  
*Second Concerto for Piano and Orchestra* (1938).  
*Concerto for Cello and Orchestra* (1938).

## OPERAS

*L'Orfeide*

- I. *La Morte delle maschere* (1922).
- II. *Sette Canzoni* (1920).
- III. *Orfeo, ovvero l'ottava canzona* (1921).

*Tre Commedie Goldoniane*I. *La Bottega da Caffè* (1923).II. *Sior Todero Brontolon* (1923).III. *Le Baruffe Chiozzotte* (1923).*Filomela e l'Infatuato* (1925).*Merlino Mastro d'Organi* (1927).*Il Mistero di Venezia*I. *Le Aquile d'Aquileia* (1929).II. *Il Finto Arlecchino* (1927).III. *I Corvi di San Marco* (1929).*Torneo Notturmo* (1930).*La Favola del Figlio cambiato* (1933).*Giulio Cesare* (1935).*Antonio e Cleopatra* (1938).*Ecuba* (1940).

## BALLETS

*La mascherata delle principesse prigioniere* (1919).*Pantea*, Symphonic Drama (1920).*I Corvi di San Marco*, Part III of the trilogy *Il Mistero di Venezia* (1929).

## CHAMBER MUSIC

*Il Canto della lontananza*, for violin and piano (1919).*Rispetti e Strambotti*, string quartet (1920).*Stornelli e Ballate*, string quartet (1923).*Ricercari*, for eleven instruments (1925).*Ritrovati*, for eleven instruments (1926).*Sonata a Tre*, for violin, violoncello and piano (1926).*Cantari alla Madrigalesca*, string quartet (1932).*Epodi e Giambi*, for oboe, violin, viola and bassoon (1932).*Fourth String Quartet* (1934).*Sonata a Cinque*, for harp, flute, violin, viola and cello (1936).

## CHORAL MUSIC

*San Francesco d'Assisi*, "Mystery," for soloists, chorus and orchestra (1921).*La Principessa Ulalia*, cantata for soloists, chorus and orchestra (1925).*La Cena*, oratorio for soloists, chorus and orchestra (1927).*La Passione*, oratorio for soloists, chorus and orchestra (1935).*Missa pro Mortuis* (1938).

## FOR PIANO

Sei Pezzi (1905).  
*Bizzarrie luminose* (1908).  
*Poemetti lunari* (1913).  
*Preludi autunnali* (1914).  
*Poemi Asolani* (1916).  
*Barlumi* (1918).  
*Risonanze* (1920).  
*Maschere che passano* (1920).  
*La siesta* (1921).  
*Omaggi* (1922).  
*Cavalcate* (1922).  
*Il Tarlo* (1922).  
*Pasqua di Risurrezione* (1925).  
*Tre Preludi a una Fuga* (1926).  
*Epitaffio* (1931).

## SONGS

*I Sonetti delle fate* (1914).  
*Cinq mélodies* (1918).  
*Keepsake* (1919).  
*Tre Poesie di Angelo Poliziano* (1920).  
*Quattro sonetti del Burchiello* (1922).  
*Due sonetti del Berni* (1922).  
*Le Stagioni Italiane* (1924).  
*Tre vocalizzi* (1929).

## TRANSCRIPTIONS AND EDITIONS OF OLD MASTERS

G. B. Bassani, *Canzoni Amoroze*; Benedetto Marcello, *Cantate*; G. Tartini, *Sonate per violino*; N. Jomelli, *La Passione di Gesù Cristo*; Galuppi, *Il Filosofo di campagna*; E. Del Cavaliere, *Rappresentazione di anima e di corpo*; Leonardo Leo, *Sei Solfeggi*; Monteverdi, *L'Orfeo*; Corelli, Veracini, Scarlatti and Tartini: *Quattro Concerti per Archi e Organo*; Bassani, Stradella, Monteverdi and Frescobaldi: *works for strings*; Ten Antique Choruses (2 vols.): *Complete works of Claudio Monteverdi in 16 volumes, of which 14 volumes are ready.*

## BOOKS

*L'Orchestra, Teatro, I Profeti di Babilonia, Claudio Monteverdi.*

# DARIUS MILHAUD

BY *Gilbert Chase*

DARIUS MILHAUD was born at Aix-en-Provence on Sept. 4, 1892. He entered the Paris Conservatoire in 1910, where he studied under Gédalge, Widor and d'Indy, winning prizes in violin, counterpoint and fugue. His studies were interrupted by the outbreak of the World War. In 1917-19 he was an attaché at the French Legation in Rio de Janeiro, where he met the poet-diplomat Paul Claudel, who provided the libretti for his most important dramatic works. His stay in Brazil was reflected musically in the *Saudades do Brasil*, two sets of piano pieces that he composed shortly after his return to France. (They were later orchestrated.) In these he made very clever use of typical Brazilian rhythms and melodies. Returning to Paris in 1919, he associated himself with a group of young composers, including Honegger and Auric, who became known as "The French Group of Six," or "Les Six." They were influenced by the music of Erik Satie and by the æsthetic ideas of Jean Cocteau.

Milhaud had already composed considerable chamber music, including four string quartets, two sonatas for piano and violin, and a sonata for piano, flute, oboe and clarinet; also piano-pieces, songs, orchestral works, a ballet, incidental music to three classical dramas adapted by Claudel, and a work entitled *La Brébis Égarée* (text by Francis Jammes), described as a "musical novel," composed while he was still a student at the Conservatoire. This list will give some idea of his prolificness, and of his versatility. He has continued to cultivate all branches of musical composition with equal facility, thus bringing the

number of his works to an imposing total by the time he reached his forty-fifth year.

In the abundance and variety of Milhaud's output there is much inequality of value. Some of his music is flippantly vulgar, some is expressively poetical; some is dry and harsh, some is warmly lyrical. Critics have found in certain of his works a strong trace of the composer's Jewish extraction. On the other hand, his most significant dramatic works, such as *Christophe Colomb* and *L'Annonce faite à Marie*, are closely wedded to the texts of Claudel, a profoundly Catholic poet. To the austere tragedy of classical drama, as in *Agamemnon* and *Les Choëphores*, he joins the sordid realism of a work like *Le Pauvre Matelot*. He has exploited the effects of Jazz and has indulged in such crude humour as setting to music a florist's catalogue (for voice and orchestra); and he has assiduously cultivated chamber music in its purest forms.

It is small wonder that in the midst of such a disconcerting array of styles and aims, the essential quality of Milhaud's work is difficult to analyse and classify. He has received extravagant praise from important critics, and he has been severely attacked by equally competent commentators. The inequality of his work must be acknowledged, even though the merit of his best compositions is recognized. The consensus of impartial opinion appears to be that Milhaud possesses genuine creative gifts, especially as regards lyrical expression, but that these are too often overshadowed either by the triviality of his conceptions, or by an exaggerated emphasis upon a purely intellectual approach to music.

In 1922 Milhaud visited America, appearing as pianist and as conductor in the performance of his own works, and as lecturer at the Universities of Harvard, Columbia and Princeton.

Though he is recognized as one of the leading French composers of today, none of his works has made any definite im-

pression upon the general public. His opera *Christophe Colomb* was produced at Berlin in 1930, but has not reached the stage in Paris (it was performed in a concert version by the Paris Symphony Orchestra in 1936). *Christophe Colomb* is probably the strangest and in some ways the most original of all modern operas. Strictly speaking, it is neither an opera nor an oratorio, but partakes of the qualities of both. There is an "Expounder" (a sort of narrator who uses speech), a "Contradictor," and a chorus which uses both song and speech. The function of the chorus is manifold and important. Some idea of the complexities involved in the *mise-en-scène* may be gathered from the following introductory notes inserted in the published score: "The drama, generally speaking, is like a book that one opens, revealing its contents to the audience. The audience, through the voice of the chorus, puts questions to the reader and even to the actors, asking them for explanations and sharing their feelings. . . . The audience must know what is taking place in the actors' hearts and minds, be aware of the mysterious warnings which they receive from Fate or Providence. Hence the screen on the stage in place of background, the screen on which appear, more or less emphasized, a variety of images whose degree of definition depends upon their place in the past, the present, the possible, or in dream." If this is not enough to give the average—or even the exceptional—opera-goer a headache, what is?

The librettist of *Christophe Colomb* was again Paul Claudel, with whom Milhaud had so long and faithfully collaborated. For length and consistency of association, this must go down as one of the notable poet-composer partnerships in operatic annals. (One thinks of the Richard Strauss-Hugo von Hoffmannsthal partnership, but hesitates to push the analogy any further).

For his next opera, *Maximilien*, Milhaud had another librettist, the distinguished novelist and dramatist Franz Werfel. The

protagonist of the opera, of course, is the unfortunate Maximilian of Mexico, who met his nemesis in the person of Juárez. Produced at the Paris Opéra in 1932, the work disconcerted the public by its raucous dissonance and its lack of dramatic cohesion. The author of these lines, who was present at that premiere, found nothing good to say of the work. It was, bluntly, a failure. The attempt to make a symphonic suite out of selections from *Maximilien* was still more unfortunate. At the Opéra, Milhaud was only able to hold the stage with his ballet *Salade*, first produced there in 1924 and revived from time to time.

Until the disasters of war overtook France, Milhaud held several important official positions in the musical world of Paris, where he was also music critic for one of the daily papers. He has done considerable writing in musical periodicals and is the author of a book of musical studies, *Études*. He is one of the modern composers who has given most thought to the question of cinema technique from the musical viewpoint.

In July, 1940, Milhaud came to the United States again, not as a visitor, but as a refugee. At the beginning of that academic year he was appointed to the music faculty of Mills College, Oakland, California. It is tempting to speculate on the effects that Milhaud's probably permanent residence in the United States may have upon his future artistic production. His interest in American jazz is of long standing and is reflected in several of his compositions, such as *Caramel Mou* (*Shimmy* for jazz band) and *Three Rag Caprices* for small orchestra, dating—and we mean “dating”—from the 1920's. He devoted an essay in his book, *Études*, to the subject of American jazz.

If one takes into consideration also that Milhaud obtained one of his earliest and most lasting successes with an exploitation of South American popular forms (*Saudades do Brasil*), one is led to conjecture whether he may not find further stimulus in this direction, now that North and South America are so much closer to each other, musically and in other ways.

Those who are interested in following Milhaud's musical development are at present more or less forced to indulge in speculation and conjecture, because he has reached that stage in his artistic career where some new creative stimulus seems imperative if that interest is to be maintained at any level consistent with his established reputation.

## CATALOGUE OF MILHAUD'S WORKS

### FOR THE THEATRE

(Date of first performance given in brackets.)

*La Brébis Egarée*, a "musical novel" in 3 acts, text by Francis Jammes (1910-15) [Opéra-Comique, Paris, 1923].

*Protée*, incidental music to drama by Claudel (1913-19).

*Agamemnon* (1913).

*Les Choéphores* (1915-16) [Paris, 1919]

*Les Euménides* (1917-25)

} forming the tragedy of  
*Orestes*, by Æschylus,  
French version by Clau-  
del.

*L'Homme et son Désir*, ballet (1918) [Paris, 1921; New York, 1923].

*Le Bœuf sur le Toit* (1919).

*Les Mariés de la Tour Eiffel*, ballet, with "Les Six" (1920) [Paris, 1921].

*La Création du Monde*, ballet (1923) [Paris, 1923].

*Salade*, ballet (1924) [Paris, 1924].

*Le Train Bleu*, ballet (1924) [Paris, 1924].

*Les Malheurs d'Orphée*, opera (1924) [Théâtre de la Monnaie, Brussels, 1926].

*Esther de Carpentras*, opera buffa (1924-25).

*Le Pauvre Matelot*, 1-act opera (1926) [Opéra-Comique, 1927; Philadelphia, 1937].

Three "minute operas": *L'Enlèvement d'Europe*, *L'Abandon d'Ariane*, *La Délivrance de Thésée* (1927).

*La Bien-Aimée*, ballet, after Schubert and Liszt (1928).

*Christophe Colomb*, opera in 2 acts and 27 scenes, text by Paul Claudel (1928) [Berlin Staats Oper, May 5, 1930; Paris, concert version, Paris Symphony Orchestra, Monteux conducting, Dec. 6, 1936].

*Maximilien*, opera (1930) [Paris Opéra, Jan. 6, 1932].

*L'Annonce faite à Marie*, incidental music for drama by Claudel [Brussels, 1934].

### FOR ORCHESTRA

1st Symphonic Suite (1913).

5 Symphonies for small orchestra (1917-22).



- L'Homme et son Désir*, concert version for solo instruments (1918).  
 2nd Symphonic Suite (1919).  
*Le Tango des Fratellini* (1919).  
*Fantaisie sur Le Bœuf sur le Toit* (1919).  
*Caramel Mou, shimmy*, for jazz band (1920).  
*Sérénade* (1920-21).  
*Saudades do Brasil*, suite of dances (1920-21).  
*Deux Hymnes* (1927).  
 3 *Rag Caprices* for small orchestra (1927).  
*Actualités*, film music (1928).  
 6 *Préludes Dramatiques* from *Maximilien* (1931).  
*Le Cortège Funèbre* (1940).  
*Suite Provençale* (1937).

## PIANO AND ORCHESTRA

- 5 *Études* (1920).  
*Ballade* (1921).  
*Le Carnaval d'Aix* (1926).  
*Concerto* (1934).  
*Fantaisie Pastorale* (1936).

## VIOLIN AND ORCHESTRA

- Cinéma-Fantaisie sur Le Bœuf sur le Toit* (1919).  
*Concerto* (1927).  
*Concertino de Printemps* (1934).

## CHAMBER MUSIC

- 1st Sonata for piano and violin (1911).  
 1st string quartet (1912).  
*Le Printemps*, violin and piano (1914).  
 Sonata for 2 violins and piano (1914).  
 2nd string quartet (1914-15).  
 3rd string quartet (1916).  
 2nd Sonata for piano and violin (1917).  
 4th string quartet (1918).  
 Sonata for piano, flute, oboe and clarinet (1918).  
*Cinéma-Fantaisie, Le Bœuf sur le Toit*, violin and piano (1919).  
 5th string quartet (1920).  
*Sonatine* for flute and piano (1922).  
 6th string quartet (1922).  
 7th string quartet (1925).  
*Suite de Concert* from *La Création du Monde*, string quartet and piano (1926).  
*Sonatine* for clarinet and piano (1927).

8th string quartet.

9th string quartet (1935).

#### PIANO WORKS

Suite (1913).

Sonata (1916).

*Printemps* I-II-III (1915-19).

*Printemps* IV-V-VI (1919-20).

*Caramel Mou, shimmy* (1920).

*Saudades do Brasil*, 2 books (1920-21).

3 *Rag Caprices* (1922).

*Scaramouche* Suite, for 2 pianos (1938).

#### VOICE AND PIANO

7 *Poèmes de la Connaissance de l'Est* (1912-13).

3 *Poèmes de Lucile de Chateaubriand* (1913).

4 *Poèmes de Léo Latil* (1914).

4 *Poèmes de P. Claudel* (1915-17).

*D'Un Cahier Inédit* (1915).

2 *Poèmes d'Amour* (1915).

*Poèmes Juifs* (1916).

2 *Petits Airs* (1917).

*Chansons Bas* (1917).

3 *Poèmes de Cocteau*.

*Les Soirées de Petrograd* (1919).

*Poème de Léo Latil* (1922).

*Hymne de Sion—Cantique de Jérusalem* (1925).

3 *Prières Journalières* (1927).

*Le Voyage d'Eté* (1940).

#### OTHER VOCAL WORKS

2 *Psaumes* for baritone and orchestra (1918).

*Machines Agricoles*, for voice and 7 instruments.

*Psaume 121*, for men's voices (1921).

*Catalogue des Fleurs*, for voice and chamber orchestra (1921).

4 *Poèmes* for voice and violin (1923).

Symphony for vocal quartet, oboe and cello (1923).

*La Cantate de l'Enfant et de la Mère* (1938).

#### MISCELLANEOUS

3 *Caprices de Paganini*, duo concertante for violin and piano (1927).

Concerto, viola and orchestra (1927).

Concerto, battery and small orchestra (1930).

*Sonatine* for organ (1931).

Concerto, cello and orchestra (1935).

# ILDEBRANDO PIZZETTI

BY *Guido M. Gatti*

ILDEBRANDO PIZZETTI was born at Parma, Italy, on Sept. 20, 1880. His father, Odoardo Pizzetti, was a piano teacher. The boy attended the Reggio Emilia Gymnasium and in 1895, when he was fifteen, was enrolled at the Parma Conservatory where he studied for six years. After receiving a diploma in composition in 1901, he took a course in the history of music at Parma University. Aside from his work as a composer Pizzetti's life has been an uneventful one, spent chiefly in educational posts. He was first instructor, then director of the Musical Institute at Florence; next, director of the Giuseppe Verdi Conservatory in Milan and, since 1936, instructor in advanced composition in the Saint Cecilia Conservatory in Rome where he succeeded Ottorino Respighi.—THE EDITOR

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The dramatic concept is the essential of Pizzetti's critical problem. It stamps more or less every page of his work. It was a fundamental concept formed at the very beginning of his creative career and with increasing emphasis embodied itself in his artistic output. This Force-Idea of life in movement, of continual action and reaction, opposed to lyric exaltation conceived as expression—essentially of unconscious life—governs problems much vaster in scope than strictly theatrical ones, and yet is exemplified with greatest clarity in the work of the theatre, making necessary a special and more extended treatment of symphonic and chamber music.

Ildebrando Pizzetti's first operatic attempt dates from 1897,

that is, when he was seventeen years old and a student at the Music Conservatory of Parma. The work was *Sabina*, of little importance; but two years later he composed *Giulietta e Romeo*, in which, on the word of the composer, there was already present a certain organic method of procedure; in other words, of æsthetic aims.

With the *Cid*, submitted in the Sonzogno contest of 1902, his period of trial and inconsistency comes to an end, and he embarks on a road never to be abandoned. Pizzetti became convinced that "lyric and drama are two diverse things, even though drama includes the lyrical. If one plunges into the whirlpool of lyric expression he will be carried so far from the path of drama as never to find his way back again." The stages of this new path are marked off by various sketches: *Sardanapalo* (after Byron) and *Mazeppa* (after Pushkin), *Æneas* (after Ovid) and *Lena*, with a rustic contemporary setting.

To be noted is the selection of subjects by the young composer. We are here in the middle of a naturalistic and bourgeois period—the period of *Cavalleria* and *Pagliacci*, of *Bohème*, in Italy, of *La Navarraise* and *Sapho* in France, of Bruneau and Charpentier, both turning to social opera. Pizzetti personifies the reaction against this "bourgeois" treatment of characters and either borrows the themes of his librettos from the highest monuments of poetry, or creates, as in *Lena*, original characters of exceptional moral nobility and ideal human consistency. So much so that one may say that the "typology" of characters in Pizzetti's operas is already clearly fixed and that the protagonists of subsequent works do no more than deepen the lineaments and develop the psychological quality of those first operatic trials.

In 1908 Pizzetti decided to set a libretto based on the *Hippolytus* of Euripides. He wrote part of it and read some scenes to Gabriele d'Annunzio, for whose *La Nave* he had composed incidental music (dances and choruses) three years before. The

poet, who was then working on *Fedra*, advised him to wait until his tragedy was completed, and when Pizzetti acquainted himself with it, he abandoned his own text for the one which the poet of the *Laudi* so "fraternally and generously" offered him. Thus was born *Fedra*, composed between 1909 and 1912 and presented for the first time at La Scala in Milan on March 20, 1915, under the direction of Gino Marinuzzi, the chief singers being Salomea Kruceniski, Fanny Anitua, and Edward Johnson. The collaboration between poet and musician was cordial but toilsome: Pizzetti, who was young and unknown, felt some hesitation in proposing cuts or condensation of the text. But though the verses were reduced to half their number, the libretto of *Fedra* was still a far cry from what the composer desired—it was too literary, too verbose, the characters were too self-analytical, and their pronouncements clogged the action and slowed down the development of the drama. Pizzetti felt that the music, not the words, had to express the intimate feelings of the persons in the play, and this by means of a new dramatic speech of which he was daily acquiring a clearer conception.

In any case, if *Fedra* is not yet the ideal Pizzettian musical drama, it inaugurates those modes of expression, that vocal and instrumental language which Pizzetti will later render more agile and more suited to every expression of feeling. As regards his orchestra, while adding a thematic texture to the whole scheme, it is an independent organism living its own alert and sensitive life, without interruptions and without outbursts of orchestral eloquence that can be enjoyed by themselves. His orchestral idiom here may be understood as "musical prose" because of its lack of strophism and rhyme, but a winged and vibrant prose, rich with poetic leaven.

In 1914, before *Fedra* was performed, Pizzetti resumed work, choosing another tragedy by d'Annunzio for text, *La Fiaccola sotto il moggio* (*The Torch under the Bushel*). A year later,

having become definitely convinced that he would never realize his own "drama" by pursuing the course laid down by d'Annunzio's dramatic æsthetic, he destroyed the scenes he had already composed and between 1915 and 1916 wrote the poem of his new opera, *Débora e Jaéle*, the score of which he finished in June, 1921. From that time, Pizzetti has always been the poet as well as the composer of his operas.

The subject of *Débora* is drawn from the Bible, but Pizzetti has made a personal interpretation of the episode from the Book of Judges, turning an epic-lyric theme into an essentially dramatic one. In particular, Sisera and Jael, divested of the biblical conception, become the protagonists in a drama of human passion, in contrast with the inflexible will of the Hebrew prophetess. Moreover, the composer has created an entirely new and important character, with a multiple soul—the diverse and tumultuous populace, which assumes a decisively active and dynamic function, a little analogous to that preached by Mazzini many years before in his *Filosofia della Musica*. But it is chiefly for its musical structure that *Débora e Jaéle* may be cited even today as an example of Pizzetti's conception of opera.

Pizzetti believes and affirms that opera must be drama if it is to represent the life of the characters. But life is not all drama, just as it is not all lyric, nor all action, movement, contrast; but also contemplation, repose, serenity. Pizzetti's idea of drama as the basis of opera must be understood in the sense that the lyric "oasis" must not interrupt the unfoldment of the drama nor create a "solution of continuity" in the flow of feeling. Hence, Pizzetti does not exclude the lyric, the full-blown song, especially when it grows out of the untangling of a dramatic knot, but he refuses to admit that the drama can be subordinated to it. "For five centuries, from the Fourteenth to the Nineteenth, composers have striven to be lyrical at all costs in theatrical musical works . . . but it wasn't the characters of the drama

who were singing, that is, living: it was the poets who were doing the talking and the composers the singing.”<sup>1</sup>

The music drama of *Débora e Jaéle* answers these demands: drama and song merge here into a higher unity, and while dramatic expression frees itself from the pressure of the word, autonomous (stanzaic) and uncontrolled forms do not emerge. As vocal language Pizzetti's is not recitative in the current sense of the word, nor yet full-blown song. His declamation is not the recitative of Gluck, nor the declamation of Wagner, the “Wortversmelodie” still too bound to the orchestra, nor that of Debussy, essentially lyrical and tending to repose. Rather, one might say, his is a sung declamation, a melodic organism of strong rhythmic life, in which the melody is not the slave of the word. Though born of it and existing independently, it neither destroys nor hides it, but prolongs it beyond the given limits of verbal expression.

Conceived in the same poetic spirit were the other two operas which, with *Débora e Jaéle*, in a sense constitute the trilogy of the human being redeemed by love—*Lo Straniero* (*The Foreigner*) and *Fra Gherardo*. In both the unity of inspiration is evident in text and score. Pizzetti's hero—Sisera, Gherardo, The Foreigner—is not an ascetic and hence does not seek to cut himself off from earthly life. Indeed, he wants to live it fully, but in doing so to embrace both its essence and its purpose, and to welcome everything in it which exalts goodness—a divine gift—and humanity: a Christian demiurge, but not holy. *Lo Straniero* was composed between 1922 and 1925, but was performed after *Fra Gherardo*, written between September, 1925, and September, 1927. In the meantime Pizzetti, after having lived in Florence nearly sixteen years, first as instructor, then as director of the Musical Institute Luigi Cherubini, moved to Milan and became director of the Royal Conservatory of Music Giuseppe Verdi. He composed much addi-

<sup>1</sup> In an article, “Music and Drama” in *The Musical Quarterly*, 1931.

tional music for the theatre, such as the incidental score for d'Annunzio's *La Pisanella* and that for *La Sacra Rappresentazione di Abraam ed Isaac*, later issued in a new edition in which even the parts originally spoken were set to music. More recently he has brought out the Venetian drama *Orseolo* (written between 1931 and 1935), and the music for *La Rappresentazione di Santa Uliva* and other incidental scores.

Turning to Pizzetti's non-dramatic music, it is necessary to consider his choral music and, in general, his vocal music, before any other. The sense of the vocal is innate in Pizzetti's temperament and was of a piece with his religious nature—the vocal, that is, song understood as an inner quality of musical expression. A study of the great models of classic polyphony had made him conscious, even during his Conservatory years, of the infinite richness of the expressive means that could be drawn from vocal counterpoint. And he sought ways to revive them in modern expression, adopting a choral idiom as he did a symphonic, unchecked by academic methods or scholastic formulas. From the choral pages of the *Nave* (1905–07) and of his *Requiem Mass* (1922) to the most recent *De Profundis* (1937) his mastery of polyphonic expression is absolute and indisputable. Every “part” of the composition is expressive and significant, and the contrapuntal web never gets heavy nor entangles the rhythmic life and naturalness of the discourse.

If Pizzetti deserves an eminent place in contemporary choral production, no less important is his place in the history of Italian song. Here, too, he has left traces of a strong individuality. In his lyrics the conception is predominantly vocal, and in the best of them the structure, without being stanzaic, manages to achieve a unity and solidity revealing the presence of a “germinating cell,” of a centre around which the song is formed. Models of this kind are *I Pastori* (1908), *San Basilio* (1912), *Tre Sonetti del Petrarca* (1922), *Le Tre Canzoni Popolari*, with quartet accompaniment (1926), *Oscuro e il ciel*



(1932), *Canzone a ballo* (1933), and many others frequently sung in recital and admired by an international public. Even in this phase of Pizzetti's production one can detect the evolution of the composer towards an increasingly dramatic conception in the highest sense; that is, with an ever more rigorous exclusion of every musical hedonism and an ever greater adherence to the psychological content of the text. The most recent example is the *Poesie di Ungaretti* for baritone, which may really be taken as drama condensed into a few pages.

This same evolution is evident in his instrumental music, from the frankly lyric æsthetics of the First Quartet in A (1906) and of the *Tre pezzi* for piano (1911) to the dramatic æsthetics of the Sonata in A for violin and piano (1918-19) and of that in F for violoncello and piano (1921); returning finally, with the Trio in A (1925) and the Quartet in D (1932-33), to a lyrico-dramatic expression which constitutes the sign of full maturity in the artist. In the instrumental works of Pizzetti one notes the vocal character of the themes, some plainly suggesting a sung text, as in the largo of the Sonata for violin, or in the second movement of the one for cello, or in the adagio of the Second Quartet.

Among orchestral compositions, certain ones deserve special note: the *Concerto dell'Estate*, the *Canti della Stagione alta* for piano and orchestra, the *Introduzione all'Agamemnone di Eschilo* for chorus and orchestra, and the Cello Concerto, though they do not represent the most significant part of Pizzetti's work.

Finally, we should not overlook Pizzetti's critical and cultural writings, which from his youth have appeared in magazines and newspapers in the form of critical and historical essays and which have preserved their value to this day. Some of these papers, such as the one on the work of Vincenzo Bellini (in *Intermezzi critici*, 1921), or the one on Italian opera in the Nineteenth Century (in *L'Italia e gli Italiani del secolo XIX*,

1930), and several of those on modern composers gathered in the volume *Musicisti contemporanei* (1914), are worth while preserving as fundamental studies. Highly commendable, too, has been Pizzetti's work as instructor over a period of 30 years. Today he still holds a chair in advanced composition at the Conservatory of Saint Cecilia in Rome. Among musicians of some prominence to issue from Pizzetti's school are to be noted Mario Castelnuovo-Tedesco, Gianandrea Gavazzeni, Virgilio Mortari, and Nino Rota.

## CATALOGUE OF PIZZETTI'S WORKS

### FOR THE THEATRE

*La Nave*, incidental music for Gabriele d'Annunzio's tragedy, performed at the premiere of the play at the Teatro Argentina, Rome, in 1908 (composed 1905).

*Fedra*, "tragedy" in three acts, based on Gabriele d'Annunzio's play. First performed under Gino Marinuzzi at La Scala, Milan, March 20, 1915 (composed 1909-12).

*La Pisanella*, incidental music for Gabriele d'Annunzio's play of that name, first performed at the premiere of the stage work at the Théâtre du Châtelet, Paris, June 11, 1913. The composer gathered this music into a suite for orchestra, divided into five parts: (1) *Nella Regia di Cipro*; (2) *Sul Molo di Famagosta*; (3) *Il Castello della Regina Spietata*; (4) *La Danza dello Sparviero*, and (5) *La Danza dell'Amore e della Morte profumata*.

*La Sacra Rappresentazione di Abraam ed Isaac*, incidental music composed for the performance of this work by Feo Belcare in Florence in 1917, and later revived, with additions, for the Teatro di Torino on March 18, 1926, with the composer directing.

*Débora e Jaéle*, "drama" in three acts. First performed at La Scala, Milan, Dec. 16, 1922, under the direction of Arturo Toscanini (composed 1915-21).

*Lo Straniero (The Foreigner)*, "drama" in two acts. First performed at the Teatro Reale dell'Opera in Rome on April 29, 1930, under the direction of Gino Marinuzzi (composed 1922-25).

*Fra Gherardo*, "drama" in three acts. First performed at La Scala, Milan, on May 16, 1928, under the direction of Arturo Toscanini (composed 1925-26).

*Le Trachinie* (Sophocles), incidental music, instrumental and choral;

first played at the performance of the tragedy in the Teatro Greco of Syracuse, in May, 1933 (composed 1932).

*La Rappresentazione di Santa Uliva* (stage abridgment of the Sixteenth Century text of Corrado d'Errico), incidental music, instrumental and choral; conducted by the composer at the premiere of the stage work in Florence in the large cloisters of the Santa Croce, on June 5, 1933.

*Orseolo*, "drama" in three acts and five tableaux. First performed at the Teatro Comunale, Florence, May 4, 1935, under the direction of Tullio Serafin (composed 1931-35).

*La Festa delle Panatenee*, choral and orchestral music for the performance of this work in the Teatro Greco of Paestum, September, 1936 (composed 1935).

*As You Like It* (Shakespeare), vocal and instrumental music for a performance of the comedy in the Giardino di Boboli in Florence, May 29, 1938.

#### FOR ORCHESTRA

*Per l'Edipo Re di Sofocle* (For the *Oedipus Rex* of Sophocles), three symphonic preludes (1904).

*Ouverture per una farsa tragica* (*Overture for a Tragic Farce*) (1911).

Suite from *La Pisanella* (1913).

*Sinfonia del Fuoco* ("Fire" Symphony) for the film, *Cabiria*, by G. d'Annunzio (1914).

*Concerto dell'Estate* ("Summer" Concerto) (1928).

*Rondo Veneziano*, also performed as a ballet at La Scala, Jan. 8, under the direction of the composer (1929).

*L'Ultima Caccia di Sant'Uberto* (*St. Hubert's Last Hunt*), for orchestra and chorus (1930).

Introduction to Aeschylus's *Agamemnon*, for chorus and orchestra (1931).

Concerto in C for cello and orchestra (1933-34).

Orchestral and choral music for the film, *Scipione l'Africano* (1937).

#### FOR CHORUS

*Ave Maria*, for three mixed voices; *Tantum ergo*, for three men's voices; *Tenebrae factae sunt*, for six mixed voices (1897).

Two Choral Songs: (1) *Per un morto*, for four men's voices; (2) *La Rondine*, for six mixed voices (1913).

*Canto d'Amore*, for four men's voices (1914).

*Lamento* (Shelley), for tenor and chorus (1920).

*Messa di Requiem*, for solo voices (1922).

*De Profundis*, for seven mixed voices, unaccompanied (1937).

## SONGS

Three lyrics: *Vigilia Nuziale*, *Remember*, *Incontro di Marzo* (1904).  
*Sera d'Inverno* (1906).

*I Pastori* (1908).

*La Madre al figlio lontano* (1910).

*Eroica* (1911).

*San Basilio* (1912).

*Il Clefta prigioniero* (1912).

*Passeggiata* (1915).

Two Dramatic Neapolitan Lyrics for tenor voice and piano (originally for tenor voice and orchestra) (1916).

*My Cry* (1919).

Three Sonnets by Petrarch: (1) *La vita fugge*; (2) *Quel Rosignuolo*; (3) *Levommi il mio pensiero* (1922).

Three Songs: (1) *Donna Lombarda*; (2) *La Prigioniera*; (3) *La pesca dell'anello*, with string quartet.

Five Lyrics: (1) *Adjuro vos, filiae Jerusalem*; (2) *Oscuro è il cielo*; (3) *Augurio*; (4) *Mirologio per un bambino*; (5) *Canzone per ballo* (1932-33).

Two poems by Ungaretti: (1) *La Pietà*, (2) *Trasfigurazione*, for baritone, violin, viola, cello, and piano.

## CHAMBER MUSIC

Air in D Major, for violin and piano (1906).

String Quartet in A (1906).

Sonata in A, for violin and piano (1918-19).

Sonata in F, for cello and piano (1921).

Three Songs, for cello and piano and for violin and piano (1924).

Trio in A (1925).

String Quartet in D (1932-33).

## FOR PIANO

*Foglio d'Album* (1906).

*Da un autunno già lontana*: (1) *Sole mattutino sul prato del roccolo*; (2) *In una giornata piovosa nel bosco*; (3) *Al fontanino* (1911).

Sonata (1937).

## TRANSCRIPTIONS AND ARRANGEMENTS

Music by Frescobaldi, Pasquini, and M. A. Rossi, arranged for orchestra for the performance of Tasso's *Aminta* at Fiesole in 1914.

Violin Sonata by Veracini, with elaboration of the bass for piano.

Madrigals for five voices by Gesualdo, transcribed in modern notation.

## SERGE PROKOFIEFF

BY *Nicolas Slonimsky*

THE YOUNG YEARS of Serge Prokofieff are vividly described by him in an excerpt from his autobiography, published in the Moscow monthly, *Sovietskaya Musica* of April, 1941. "I was born in the village of Sontzovka, in the Ekaterinoslav government, which is now in the Dniepropetrov district, at 5 o'clock in the afternoon, on April 11, 1891, according to the old style, which corresponds to April 23, new style. My father was director of the estate of the Sontzovs. This estate comprised large expanses of the steppe, and the owners never lived there. My mother played the piano rather well, chiefly Beethoven and Chopin, and this gave me a taste for serious music from my youngest years. When I was three years old I bumped my forehead against an iron trunk, and the bump stayed for something like twenty-five years. A painter who did my portrait used to touch the bump and say, 'Well, perhaps your whole talent is in this bump.'

"When I was five and a half years old, I improvised a little piece and played it several times. My piece was in F major, minus the B flat, which however, should not be interpreted as a predilection for the Lydian mode, but should rather be ascribed to the fear of touching a black key. It is hard to imagine a more preposterous title than the one I assigned to this creation, *The Hindu Gallop*. At that time there was a famine in India, and the grown-ups read about it in the papers and discussed it, while I listened."

At the age of six, Prokofieff was already able to write down his new compositions, a waltz, a march, and a rondo, and in

June, 1900, at the ripe age of nine, completed an opera, *The Giant*. It was in three acts and six scenes, and it was duly performed in the following summer in the estate of Prokofieff's uncle, where Prokofieff's family was visiting. Of course, the opera was written in piano score, without orchestration. Prokofieff tried to compose a more ambitious opera entitled *On the Desert Island* but could not get beyond the overture. He played this overture for Taneieff in Moscow, and Taneieff suggested a regular study of harmony and composition. Prokofieff was lucky in his first teacher, Reinhold Glière, with whom he began serious study in the summer of 1902. Prokofieff picked up the necessary science very quickly, and, guided by Glière, concocted a full-fledged symphony in G major, in orchestral score. Glière showed it to Taneieff who smilingly remarked that the harmonies were rather elementary, mostly the three principal triads. Prokofieff was hurt by this remark, but, then, when some eight years later he, as a promising modernist and rebel played his *Études*, Op. 2, for Taneieff, the latter had different criticism to offer: "Too many false notes."

Prokofieff was with Glière again in the summer of 1903, and wrote, under his guidance, an opera based on Pushkin's *Feast During the Plague*. This time it was a real opera, with an overture in sonata form.

In February 1904, the twelve-year-old Prokofieff had an audition with Glazunoff, who was impressed with the boy's talent and suggested that he should be enrolled in the St. Petersburg Conservatory, where Glazunoff was teaching. The Prokofieff family heeded Glazunoff's advice, and Prokofieff entered the St. Petersburg Conservatory in the spring of 1904, producing at the examination a large portfolio of compositions which included four operas, two sonatas, a symphony, and a number of piano pieces. He was immediately accepted, and began the study of harmony and counterpoint with Liadoff, and orchestration with Rimsky-Korsakoff.

While continuing his academic studies, Prokofieff composed in a manner not approved by his Conservatory teachers. On Dec. 31, 1908, he appeared for the first time in public at a concert of the Contemporary Music Society in St. Petersburg, playing seven piano pieces. He was seventeen years old at the time, and his appearance produced a flurry of excitement. There were reviews in the papers. One in the *St. Petersburg Bulletin* said: "If all these rather confused pieces are to be regarded as a composer's first attempts, there might be found in them occasional flashes of some talent."

In the summer of 1908, Prokofieff composed another symphony, of which only the Andante was preserved. The thematic material of this Andante was later incorporated into his Fourth Piano Sonata. In the same year he began to study piano with Essipova and conducting with Tcherepnin. Although still a student at the Conservatory, he digressed in his compositions from the required academic manner. His *Sinfonietta*, composed in 1909, was a work so mature in its new style and technique that Prokofieff thought it worth while to use the music twenty years later for a revised version. Accordingly, it bears a double opus number, 5/48.

The year 1910 brought two symphonic poems, *Rêves* and *Esquisse automnale*. *Rêves* is dedicated to Scriabin and represents one of the rare instances in which Prokofieff showed interest in Scriabin's music. *Esquisse automnale* was inspired by Rachmaninoff, particularly by his *Isle of the Dead*. It was subsequently revised, and achieved its final form twenty years later.

The earliest composition of undoubted significance was the the First Piano Concerto, written in 1911. This is a work in which Prokofieff's definitive style is clearly outlined. There is the familiar boisterousness, the "football" quality that aroused so much admiration (and indignation) among Russian musicians and critics. The Concerto is episodic in its development,

but its episodes are firmly interconnected, following, with some modifications, the form of a sonata. In the summer of 1911, Prokofieff wrote a one-act opera, *Magdalene*, to a story of fifteenth century Venice. He revised this opera in 1913, but never orchestrated it. During his Conservatory years he worked on another opera, *Undine*, of which he composed three acts.

It was in his piano music of the early period that Prokofieff found his true style. He wrote the First Piano Sonata in 1909, the Second in 1912, and the Third in 1917. Ten piano pieces, written between 1908 and 1913, were assembled in a suite, and published under Opus No. 12. In 1918, Jurgenson accepted from Prokofieff several piano compositions, and paid him 100 roubles for the First Piano Sonata, and twelve miscellaneous pieces. The same publisher paid 200 roubles for the Second Sonata, and 500 roubles for the Ten Pieces, Op. 12. The titles of some of these pieces reflect Prokofieff's early addiction to the grotesque. Other titles, such as *Suggestion diabolique*, *Elan*, etc., may reflect the Scriabin influence.

On March 6, 1910, Prokofieff performed his Sonata, Op. 1, and Four Études, Op. 2, at the thirteenth "musical exhibition" in Moscow. In the summer of 1911 his two symphonic sketches, *Rêves* and *Esquisse automnale*, were performed by a summer orchestra, and in the following summer, Prokofieff appeared as pianist with the same orchestra in his First Piano Concerto. On Sept. 5, 1913, Prokofieff played his Second Piano Concerto at a summer orchestra concert in Pavlovsk, a suburb of St. Petersburg. This performance created an uproar. The St. Petersburg *Gazette* wrote caustically: "Prokofieff sat at the piano, and began to dust the keys, or perhaps, try which key sounds higher and which lower. All this in a sharp, percussive manner. The audience was puzzled. Some were indignant. . . . The young composer's Concerto concluded on a mercilessly dissonant combination of brass instruments."

Prokofieff selected the First Piano Concerto as his graduation



piece, and played it at the commencement of the St. Petersburg Conservatory on May 24, 1914, with the student orchestra conducted by Tcherepnin. He received the first prize, a grand piano, but the decision of the jury was far from unanimous, and Glazunoff himself voted against Prokofieff.

In his autobiography, Prokofieff makes an important analysis of the creative evolution of his style: "The principal lines which I followed in my creative work are these: The first is classical, whose origin lies in my early infancy when I heard my mother play Beethoven sonatas. It assumes a neo-classical aspect in the sonatas and the concertos, or imitates the classical style of the eighteenth century, as in the Gavottes, the *Classical Symphony*, and, in some respects, in the *Sinfonietta*. The second is innovation, whose inception I trace to my meeting with Taneieff, when he taunted me for my rather 'elementary harmony.' At first, this innovation consisted in the search for an individual harmonic language, but later was transformed into a desire to find a medium for the expression of strong emotions, as in *Sarcasms*, *Scythian Suite*, the opera *The Gambler*, *They Are Seven*, the Second Symphony, etc. This innovating strain has affected not only the harmonic idiom, but also melodic inflection, orchestration, and stage technique. The third is the element of the toccata, or motor element, probably influenced by Schumann's Toccata, which impressed me greatly at one time. In this category are the Études Op. 2, Toccata Op. 11, Scherzo Op. 12, the Scherzo of the Second Piano Concerto, the Toccata in the Fifth Piano Concerto, the persistent figurations in the *Scythian Suite*, *Le Pas d'Acier*, and some passages in the Third Piano Concerto. This element is probably the least important. The fourth element is lyrical. It appears at first as lyric meditation, sometimes unconnected with melos, as in the *Fairy Tale* Op. 3, *Rêves*, *Esquisse automnale*, *Legend*, Op. 12, etc., but sometimes is found in long melodic phrases, as in the opening of the First Violin Concerto, the songs, etc. This lyric strain has for long

remained in obscurity, or, if it was noticed at all, then only in retrospection. And since my lyricism has for a long time been denied appreciation, it has grown but slowly. But at later stages I paid more and more attention to lyrical expression.

"I should like to limit myself to these four elements, and to regard the fifth element, that of the grotesque, with which some critics are trying to label me, as merely a variation of the other characteristics. In application to my music, I should like to replace the word grotesque by 'Scherziness,' or by the three words giving its gradations: 'jest,' 'laughter,' 'mockery.'"

By 1914, Prokofieff's style may be considered as established. It contains the elements of humour as well as the lyrical qualities. The short piano pieces which created early popularity for Prokofieff, particularly *Fugitive Visions*, have endured. The secret of the charm of these pieces, most of them very brief, consists in Prokofieff's unfailing ability to invoke a mood, comical, mock-sentimental, or movingly lyrical, as the case may be. In 1914, Prokofieff composed his first important orchestral work, the *Scythian Suite*. In some respects it is a counterpart of Stravinsky's *Le Sacre du Printemps*. There is the same invocation of the remote past of pagan Russia, the same primitive directness. The harmonic writing of Prokofieff, however, is much more transparent than Stravinsky's of that period. Prokofieff conducted the first performance of the *Scythian Suite* in Petrograd on Jan. 29, 1916.

In his Incantation for tenor, chorus, and orchestra, *They Are Seven*, based on the the old Sumerian legend of seven demons, and written in ~~1917~~, Prokofieff went much farther. Here, the melodic line becomes nearly a function of verbal inflection, and the harmony a background of solid dissonance. As if to counterbalance this outburst of elemental force, Prokofieff, in the same year, composed his *Classical Symphony*. This work remains Prokofieff's most popular orchestral piece. Its technique of sudden shifts of tonality, deceptive cadences, and

leaping melodic intervals, has remained the most characteristic feature of Prokofieff's style.

Prokofieff's first important opera was *The Gambler*, after Dostoyevsky, composed in 1915-16. Its style derives from the realism of Mussorgsky; there is even literal imitation, as in the musical picturization of the whirling roulette. Prokofieff revised the score of the opera for its production in Brussels, which took place on April 29, 1929. In 1917 Prokofieff made the first sketches of his ballet *The Buffoon*, usually known as *Chout*, which is the French transliteration of the Russian word for buffoon. In the same year, 1917, Prokofieff wrote the First Violin Concerto. This work reflects very strongly the influence of the Russian national school, particularly Rimsky-Korsakoff and Glazunoff.

Prokofieff conducted the first performance of the *Classical Symphony* in Petrograd on April 21, 1918, when the famine and disruption of civilian life had reached a high peak. Armed with a recommendation from the Commissar of Education, Lunatcharsky, Prokofieff left Russia by way of Siberia and the Pacific, and on Sept. 18, 1918, arrived in New York. In America, he made several appearances as pianist, playing his own works. His first opera production took place in Chicago, when the Chicago Opera Company presented, on Dec. 30, 1921, his fantastic opera, *Love for Three Oranges*, to the story by Carlo Gozzi. The March and the Scherzo from this score subsequently became popular as orchestral numbers. In Russia, *Love for Three Oranges* was produced on Feb. 18, 1926 in Leningrad.

In 1922, Prokofieff made his home in Paris, and there he entered into close association with Serge Diaghileff, the famous impresario of the Russian Ballet, who was just resuming his post-war season in Paris. Prokofieff had given to Diaghileff his ballet *The Buffoon*, which was produced in Paris on May 17, 1921. It remained in the repertoire of the Russian Ballet

until the dissolution of Diaghileff's enterprise. In the form of an orchestral suite, *The Buffoon* has also enjoyed many concert performances. In 1925, Prokofieff wrote a ballet entitled *Le Pas d'Acier* (*The Steel Leap*) which represented the spirit of industrial and social growth in the new Russia. It was, of course, a stylization, a Westerner's view of the outward aspects of Soviet Russia, but psychologically it was a preparation for Prokofieff's return to his native country. *Le Pas d'Acier* was produced in Paris by Diaghileff on June 7, 1927.

In 1927, Prokofieff made a concert tour in Russia, playing and conducting his works. He was received with a cordiality that showed that he was regarded in Russia not as an emigrant, but as a Soviet citizen at large. Returning to Paris, he wrote another ballet for Diaghileff, *L'Enfant Prodigue*, which was produced in Paris on May 20, 1929, the last year of Diaghileff's life. Prokofieff's last ballet of the Paris period was *Sur le Borysthène*, commissioned by Serge Lifar, and produced by him at the Paris Opéra on Dec. 12, 1932.

Another important association was that with Serge Koussevitzky, who opened his Paris series of orchestral concerts in 1921, and who gave several first performances of Prokofieff's works—the Second Symphony (June 6, 1925), the First Violin Concerto (Oct. 18, 1923), as well as repeat performances of the *Scythian Suite*, the *Classical Symphony*, March and Scherzo from the opera, *Love for Three Oranges*, and the Suite from *The Buffoon*. As the head of the Russian Publishing House in Paris, Koussevitzky has published a number of Prokofieff's works. For the 50th anniversary of the Boston Symphony Orchestra, Koussevitzky commissioned Prokofieff to write a symphony. This was Prokofieff's Fourth, and it was performed by the Boston Symphony Orchestra on Nov. 14, 1930. This Fourth Symphony included thematic material from the ballet *L'Enfant Prodigue*.

In the meantime, Prokofieff continued his concert activities

as a pianist in Europe and America. He gave the first performance of his Third Concerto in C Major with the Chicago Symphony Orchestra on Dec. 16, 1921. This Concerto reveals Prokofieff's characteristic qualities, the aggressive "football" technique, and gentle lyricism, with just a suspicion of irony. His Fourth Concerto was a commission by the one-armed pianist, Paul Wittgenstein, and was accordingly written for the left hand alone. The Fifth Concerto in G Major was performed by Prokofieff with the Berlin Philharmonic on Oct. 31, 1932.

In 1934, Prokofieff went back to Russia and reestablished his status as a Soviet composer. But he had to undergo a period of adjustment, for Soviet musical life differed in many respects from that of the western world. He also had to withstand initial criticism of some of his compositions, as, for instance, his *Symphonic Song*, first performed in Moscow on April 14, 1934. In Russia Prokofieff completed his Second Violin Concerto, in G Major, written in a broad melodic manner, and with full regard for the capacities of the instrument. It was first performed not in Russia, but in Madrid, on Dec. 1, 1935. He also wrote a Concerto for violoncello and orchestra, performed for the first time in Moscow on Nov. 26, 1938.

In 1936, Prokofieff wrote his *Russian Overture*, based on national themes. This work comes close to the dominant Soviet movement, characterized by "national framework" and "contemporary content." In 1937, Prokofieff asserted even more definitely his adherence to Soviet ideas in his Cantata, written on the occasion of the 20th anniversary of the Soviet Revolution and composed to the texts from the speeches and writing of Marx, Lenin and Stalin.

The role that Diaghileff's ballet played in Prokofieff's Paris days was filled in his Soviet period by the theatre and the motion picture. For the films, he wrote the score to *Lieutenant Kijé*, based on the story of Tsar Paul's mistake in reading an

officer's name, as a result of which a fictitious officer was created to receive the Tsar's honours. This theme suited Prokofieff's satirical talent, and the music was successful. From it Prokofieff made an orchestral suite. His greatest success in the field of theatrical music, however, was achieved in his fairy tale for children, *Peter and the Wolf*, which was first produced at the Children's Theatre in Moscow on May 2, 1936. In this score each character is illustrated by an instrument, to enable the children to learn orchestral timbres. Peter was characterized by strings, his grandfather by the bassoon, the bird by the flute, the duck by the oboe, the cat by the clarinet in the low register, and the wolf by three horns. Also, each character was assigned a motive—an unexpected application of the Wagnerian principle, otherwise so alien to Prokofieff's music.

In the field of ballet, Prokofieff wrote a score on a Shakespearean theme, *Romeo and Juliet*. The production took place in Moscow on Nov. 24, 1936.

In connection with the revival of interest for the Russian past, a motion picture, *Alexander Nevsky*, was produced in 1938, and Prokofieff composed the musical score for it. The story celebrated the rout of the Teutonic Knights on the frozen surface of Lake Peipus on April 5, 1242. Prokofieff expanded this music into a cantata, and conducted it in Moscow on May 17, 1939. When the cantata was repeated during the November Festival in the same year, it was extremely well received, and the Soviet newspapers extolled Prokofieff's music with unreserved praise. The musical style of *Alexander Nevsky* is a compromise between Prokofieff's early modernism of the period of the *Scythian Suite*, and the new conception of a nationally Russian style, derived mainly from Borodin, and, to a lesser degree, from Mussorgsky. Hence, the luxurious orchestration, with bells, xylophone, and—an innovation—the Cuban instrument, maracas.

After the composition of *Alexander Nevsky*, Prokofieff

turned his attention to Soviet opera. He selected a subject from the civil war in the Ukraine. The original title of the opera was *I am the Son of a Working People*, but Prokofieff later changed it to the name of the hero, a Red Army warrior, *Simeon Kotko*. The opera was produced in Moscow on June 23, 1940, and enjoyed considerable success. In December, 1940, Prokofieff completed a new opera, this time to a play by Sheridan, *The Duenna*. He sketched the opera *A Monastery Wedding* and a ballet *Cinderella* in 1941.

His active interest in the stage had not diminished his energies in the field of instrumental music. On Feb. 11, 1940, he completed the composition of his Sixth Piano Sonata. If in the field of stage music Prokofieff seems to simplify his musical language to make the production less hampered by avoidable complexities, in his instrumental music he applies the sharpest point of polyphonic dissonance.

Though Prokofieff does not occupy any teaching position, he exercises the greatest influence on young Soviet composers, and shares with Miaskovsky and Shostakovich the highest stellar position on the Soviet musical horizon.

## CATALOGUE OF PROKOFIEFF'S WORKS

### FOR THE THEATRE

*Magdalene*, opera, Op. 13 (1911-13).

*The Buffoon (Chout)*, ballet, Op. 21 (1915-20; produced by Diaghileff in Paris, May 17, 1921).

*The Gambler*, opera, Op. 24 (original version, 1915-16; revised in 1927-28; produced in Brussels, April 29, 1929).

*Love for Three Oranges*, opera, Op. 33 (1919; produced by The Chicago Opera Company, Dec. 30, 1921).

*The Flaming Angel*, opera, Op. 37 (1922-25).

*Le Pas d'Acier*, ballet, Op. 41 (1925; produced by Diaghileff in Paris, June 7, 1927).

*L'Enfant Prodigue*, ballet, Op. 46 (1928-29; produced by Diaghileff, Paris, May 20, 1929).

*Sur le Borysthène*, ballet, Op. 51 (1930; produced by Lifar in Paris, Dec. 12, 1932).

*Romeo and Juliet*, ballet, Op. 64 (1935; first performance, Moscow, Nov. 24, 1936).

*Simeon Kotko*, opera (1939); produced in Moscow, June 23, 1940).

*The Duenna*, opera after Sheridan (1940).

*A Monastery Wedding*, opera (1941).

*Cinderella*, ballet (1941).

#### FOR ORCHESTRA

Sinfonietta, Op. 5/48 (1909-29).

*Rêves*, Op. 6 (1910).

*Esquisse automnale*, Op. 8 (1910).

*Scythian Suite*, Op. 20 (1914; first performance Jan. 29, 1916, Petrograd, conducted by Prokofieff).

*Classical Symphony*, Op. 25 (1916-17; first performance April 21, 1918, Petrograd, conducted by Prokofieff).

Second Symphony, Op. 40 (1924; first performance June 6, 1925, Paris, conducted by Koussevitzky).

Overture for seventeen instruments, Op. 42 (completed on Aug. 24, 1926; first performance, Moscow, May, 1927).

Divertimento, Op. 43 (1925-29; conducted by Prokofieff in Paris, Dec. 22, 1929).

Third Symphony, Op. 44 (1928; first performance, Paris, May 17, 1929).

Fourth Symphony, Op. 47 (1929-30; first performance Nov. 14, 1930, by Boston Symphony Orchestra).

*Four Portraits* from the opera *The Gambler*, Op. 49 (1931).

*Symphonic Song*, Op. 57 (1933; first performance April 14, 1934, Moscow).

*Lieutenant Kijé*, symphonic suite, Op. 60 (composition completed July 8, 1934).

*Egyptian Nights*, symphonic suite, Op. 61 (1934).

*Peter and the Wolf*, Op. 67 (1936; first performance at a children's concert, Moscow, May 2, 1936).

Marches for military orchestra, Op. 69 (1935).

*La dame de pique*, music for film, after Pushkin, Op. 70 (1936).

*Eugene Onegin*, incidental music to Pushkin's drama, Op. 71 (1936).

*Russian Overture*, Op. 72 (composition completed on Sept. 25, 1936; first performance Oct. 29, 1936, Moscow).

*Boris Godunoff*, incidental music to Pushkin's drama, Op. 74 (1936).

#### CONCERTOS

Concerto No. 1, in D-Flat Major, Op. 10, for piano and orchestra (1911).

Concerto No. 2, G Minor, Op. 16, for piano and orchestra (1913; first performance, Pavlovsk, Sept. 5, 1913; second version, 1923).



- Concerto No. 1, D Major, Op. 19, for violin and orchestra (1913; first performance, Paris, Oct. 18, 1923).  
 Concerto No. 3, C Major, Op. 26, for piano and orchestra (1917; first performance by Prokofieff with the Chicago Symphony Orchestra, Dec. 16, 1921).  
 Concerto No. 4, Op. 53, for piano, left hand alone (1931).  
 Concerto No. 5, G Major, Op. 55, for piano and orchestra (1932; first performance by Prokofieff with the Berlin Philharmonic, Oct. 31, 1932).  
 Concerto, Op. 58, for cello and orchestra (1935-38; first performance Moscow, Nov. 26, 1938).  
 Concerto No. 2, G Minor, Op. 63, for violin and orchestra (1935; first performance, Madrid, Dec. 1, 1935).

CHAMBER MUSIC

- Ballade*, Op. 15, for cello and piano (1912).  
 Overture on Hebrew Themes, Op. 34, for clarinet, piano, and string quartet (1919).  
 Quintet for wind and strings, Op. 39 (1924).  
 Quartet, Op. 50, for strings (1930; first performance at the Coolidge Festival, Washington, April 25, 1931).  
 Sonata for two violins, Op. 56 (1932).

PIANO WORKS

- First Sonata, F Minor, Op. 1 (1909).  
 Four Études, Op. 2 (1909).  
*Conte, Badinage, Marche, Fantôme*, Op. 3 (1907-11).  
*Reminiscences, Elan, Désespoir, Suggestion diabolique*, Op. 4 (1908-12).  
 Toccata, Op. 11 (1912).  
 Marche, Gavotte, Rigaudon, Mazurka, Caprice, Légende, Prelude, Allemande, Scherzo humoristique, Scherzo, Op. 12 (1908-13).  
 Second Sonata, D Minor, Op. 14 (1912).  
*Sarcasms*, piano cycle, Op. 17 (1912-14).  
*Visions fugitives*, Op. 22 (1915-17).  
 Third Sonata, A Minor, Op. 28 (1907-17).  
 Fourth Sonata, C Minor, Op. 29 (1908-17).  
*Contes de la vieille grand'mère*, Op. 31 (1918).  
 Danza, Menuetto, Gavotta, Valse, Op. 32 (1918).  
 Fifth Sonata, Op. 38 (1923).  
 Divertimento, 4 pieces, Op. 43 bis (1938).  
*Choses en soi*, Op. 45 (1928).  
 Intermezzo, Rondo, Étude, Scherzino, Andante, Scherzo, Op. 52 (1931).

Two Sonatinas, Op. 54 (1931).

*Promenade, Paysage, Sonatine pastorale*, Op. 59 (1934).

*Pensées*, three pieces, Op. 62 (1933-34).

*Musiques d'enfants*, Op. 65 (1935).

Ten pieces from *Romeo and Juliet*, Op. 76 (1937).

Sixth Sonata (composition finished in Moscow, Feb. 11, 1940).

#### SONGS

Two Poems, Op. 9 (1910 and 1911).

*The Ugly Duckling*, Op. 18 (1914).

Five Poems, Op. 23 (1915).

Five Songs to the words of Anna Akhmatova, Op. 27 (1916).

Five Melodies Without Words, Op. 35, for voice and piano (1920-25).

Five Songs to words by Balmont, Op. 36 (1921).

*Chatterbox*, Op. 66 (1936).

Songs to Pushkin's words, Op. 73 (1936).

#### CHORAL WORKS

*The Swan and the Wave*, two female choruses with orchestra, to Balmont's words, Op. 7 (1910).

*They Are Seven*, for tenor solo, chorus, and orchestra, Op. 30 (1917).

Mass Songs, Op. 68, for chorus (1936).

Cantata for the Twentieth Anniversary of the October Revolution, to the words of Lenin, Stalin, and Marx, Op. 75, for symphony orchestra, military band, a band of accordions, percussion, and two choruses (1937).

*Songs of Our Days*, for chorus and orchestra, Op. 77 (1937; first performance, Moscow, Jan. 5, 1938).

*Alexander Nevsky*, cantata for solo, chorus, and orchestra, in seven parts, Op. 78, from film of same name (1939; first performance, May 17, 1939).

# GIACOMO PUCCINI

BY *Francis Toye*

GIACOMO PUCCINI, born at Lucca on Dec. 23, 1858, came of a line of musicians who had enjoyed some reputation in Italy for more than a century,<sup>1</sup> mainly in the domain of ecclesiastical music. His father, Michele Puccini, was organist at Lucca but can scarcely have played much part in his son's musical education, for he died while Giacomo was still a child. There does not seem, however, to have been any doubt as to what career the boy should adopt; he received what musical education was available at Lucca and by the age of nineteen had already composed a motet as the choirmaster and organist of San Martino.

The Puccinis were very poor and, when a performance of Verdi's *Aïda* was given at the neighbouring town of Pisa, young Puccini had to walk there and back to hear it. The keenness and the enthusiasm aroused in him by the music seem to have first awakened the realization in himself and those interested in him of the possibility of something more than a local career. Thanks to the self-sacrifice of his mother, some assistance from a comparatively affluent relative and a grant from the Queen of Italy, whose attention had been called to the promise of the young musician, he was enabled to enter the Milan Conservatory in 1880. Here he studied composition, first with an excellent teacher, Antonio Bazzini, later with Amilcare Ponchielli, composer of *La Gioconda*.

Puccini first drew public attention to himself by a *Capriccio*

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<sup>1</sup> Beginning with his great-great-grandfather, Giacomo (1712-81), all his ancestors in the direct line were musicians of local prominence: Antonio (1747-1832), Domenico (1771-1815), Michele (1813-64).

*Sinfonico* written for his final examination at the Conservatory, but it was Ponchielli who, despite Puccini's symphonic bias at that time, seems to have divined in him a natural sense for the stage. Himself arranging for a libretto, he persuaded his pupil to compete for the one-act opera prize offered by the publishing house of Sonzogno. The prize was won by Mascagni with *Cavalleria Rusticana*. Though Puccini's opera, which was called *Le Villi*, was not even mentioned, sufficient money (about 450 lire) was subsequently collected to enable the work to be copied and performed. The music was well received by public and critics alike, and most important of all, attracted the attention of the all-powerful Giulio Ricordi, Verdi's publisher, who had the profitable foresight to commission a new opera from the young composer and thus attach him permanently to his publishing house.

It was five years before the new opera, called *Edgar*, materialized and then it was a complete failure, mainly, it appears, owing to the preposterous libretto. To see his foresight justified, Ricordi had to wait for another four years, when *Manon Lescaut* was produced at Turin. This was the first occasion on which Puccini's genius received what can legitimately be called wide recognition. Deservedly so, for *Manon Lescaut* contains some of the most individual, and above all, some of the most ardent pages that Puccini ever wrote. Yet the opera has never won quite the success that might have been expected from its indubitable merits, probably owing to inevitable comparison with Massenet's *Manon*, perhaps that composer's masterpiece and certainly the work of a then more experienced musician.

Three years later, also at Turin and under the direction of Toscanini, was produced the opera destined to lay the foundations of Puccini's international fame and popularity. This was *La Bohème*. Ricordi had introduced to Puccini two young and talented librettists, Giuseppe Giacosa and Luigi Illica, and be-

tween them a most effective libretto was extracted from Murger's *Vie de Bohème*. The remembrance of his own Bohemian days in Milan, the reflection of his own high spirits and obvious predilection for the charm of frail femininity seem to have made the subject especially congenial to Puccini. At any rate he cared enough about it to face a life-long quarrel with Leoncavallo who, having himself prepared a libretto on the same subject and actually written the music, never forgave Puccini for stealing his thunder. Nevertheless, in the first instance, alike in Turin and Rome, *La Bohème* was not so enthusiastically welcomed as *Manon Lescaut*, though with every performance in Italy and elsewhere, appreciation progressively increased so that at the present day *La Bohème* ranks with *Faust* and *Carmen* as one of the mainstays of the operatic repertory everywhere. The exceptional charm which, apart from variety and mastery of technical effects, is the outstanding characteristic of the score has withstood in a remarkable manner the assaults of time and familiarity. *La Bohème* remains the most lovable of all Puccini's operas.

Similarly its immediate successor, *Tosca*, is his most remarkable theatrical tour de force. Puccini had been attracted to the subject many years before, but *La Bohème* had been well launched before it was seriously undertaken by him and his collaborators. They had the active assistance of Sardou, author of the original melodrama of the same name, who was prolific in suggestions as to how horror could be piled on horror and sensation upon sensation. The great merit of Puccini here, apart from the fact that some of the best features of the libretto are due to his theatrical insight, is that his music humanizes, so to say, the crudity of the action and makes it credible, thus adding to its undoubted effectiveness. It was the directness rather than the nature of the subject which appealed to the composer, who seems eventually to have conceived something of a dislike for this opera.

On the other hand he always maintained a special affection for *Madama Butterfly*,<sup>2</sup> perhaps because of the hostility which nearly killed it at the outset. The collaborators had based their opera on an American play, seen by Puccini in London, which had immediately appealed to him owing to the vividness of the action. He had taken exceptional trouble with the music and confidently expected a success. But at the first performance the opera was practically hissed off the stage, in the main perhaps because the Milanese public disliked the subject and resented the excessive length of the second act, a little also because of organized opposition. Puccini, discouraged but not dismayed, retired to the country to recast it. He deleted an unnecessary number from the first act, he divided the last act into two—and three months later at Brescia *Madama Butterfly* in its revised form began its long and triumphant career. With the exception of the masterful delineation of the heroine herself, the score is not perhaps so remarkable for musical characterization as its predecessors; there is a certain sense of strain noticeable in the final act, but the fact remains that *Madama Butterfly* soon became and still is one of the most popular operas in the world.

The following years in Puccini's life may be summarized as a search for a librettist, for the death of Giacosa had broken up the trio of collaborators. He was successively attracted by various themes, including Marie Antoinette and Wilde's *Florentine Tragedy*. Collaboration with d'Annunzio was negotiated and he had actually begun to work on an operatic version of Pierre Louÿs's *La Femme et le Pantin*. None of these ventures, however, came to anything, Puccini's uncanny flair for what was and what was not theatrically effective holding him back, sometimes almost at the last moment. It was not till 1907 that he was able to make a definite decision as to his next opera, a setting of a play by Belasco called *The Girl of the Golden West*; even then a suitable Italian adapter had to be found.

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<sup>2</sup> By John Luther Long and David Belasco.

Moreover the composition of the music was interrupted by domestic trouble, so that it was not till 1910 that *La Fanciulla del West* was finished and produced in New York.<sup>3</sup> Though launched with brilliant success and acclaimed with the most enthusiastic praise, the opera never maintained its initial popularity, least of all in the United States and England. Perhaps the Anglo-Saxon subject ended by militating against it, but, with the exception of the last act, which contains some fine music, the score is notably deficient in the sustained lyrical and melodic interest which had been Puccini's main attraction for the public.

Then the search for a suitable libretto began again, and later came the War, during which as a matter of fact a new Puccini opera, *La Rondine* (*The Swallow*), was actually produced at Monte Carlo. This had originally been commissioned by an Austrian publisher as a kind of glorified Viennese operetta, but the War and Puccini's own dislike of the form caused it to materialize later as a regular opera. Despite some charming music it indubitably suffers from falling, so to say, between two stools.

Of very different calibre was *Il Trittico*, or *The Triptych*, of one-act operas at which he worked during the War period. The first of these, *Il Tabarro* (*The Cloak*), had been practically finished in 1914, but the War, *La Rondine*, and the search for suitable companions delayed the completion of the scheme. Though *Il Trittico* has never met with the public favour accorded to the earlier operas, it marks in all probability Puccini's consummate achievement as a musician. So hostile a critic as Busoni waxed enthusiastic over the power and the directness of *Il Tabarro*, while there is scarcely a musician who does not consider *Gianni Schicchi* a masterpiece of brilliance and wit. *Suor Angelica*, Puccini's especial favourite, has never

<sup>3</sup> Metropolitan Opera House, Dec. 10, 1910, with Caruso, Destinn and Amato in the cast.

received the same recognition, though, when well sung, it is more effective than is generally supposed.

A considerable time again elapsed before Puccini could find another suitable libretto, finally provided by Adami, one of the librettists of *Il Trittico*. This was *Turandot*, inspired by, rather than based on, Gozzi's play of the same name. But on this occasion Puccini had tarried too long. He had not been well for some time,<sup>4</sup> and on Nov. 29, 1924, he died at Brussels of cancer of the throat after an operation which gave promise of being successful, leaving the final duet of his opera unfinished. This was in fact completed with great skill by Alfano, but it is nothing less than a tragedy that what was intended to be the climax of the whole work should have had to be entrusted to another hand. Indeed *Turandot* as a whole brings a particularly vivid realization of what the world lost by Puccini's premature death. As regards solidity of workmanship and enlargement of musical scope it marks a new stage in his development; we find in it perhaps the most successful attempt extant to blend the revolutionary musical theories of Schönberg and his school with current musical practice. No opera has ever been more full of promise for the future.

For no very good reason a certain school of musical thought has always been particularly hostile to Puccini, though this attitude has been much modified in recent years. He was in no sense a great composer or a great man, as he himself with characteristic modesty would have been the first to admit. Indeed he was at pains to belittle himself in comparison with the Wagner he so much admired. In private life he was lovable, gay, and unassuming, yet with a vein of melancholy that tinged his whole attitude to life. Even at the time of his greatest renown he was conscious, too conscious, of the vanity of his endeavour. Probably he was never so happy as when motoring or, even more, shooting on the lake of his beloved Torre

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<sup>4</sup> Puccini suffered from a mild case of diabetes for many years.



del Lago in the company of a few intimates. It is possible, however, to recognize Puccini's limitations without losing sight of his merits, of which any composer, save the very greatest, might legitimately be proud. He had a sense of the theatre unsurpassed even by Verdi, and no man has ever known how to translate a theatrical situation into music with so few rapid, vivid strokes; he used his orchestra with consummate skill and he wrote for the human voice with a care and a knowledge that cannot be overpraised. Though he made a great deal of money, his artistic integrity was not affected; as a matter of fact he could hardly set a libretto unless he fell in love with it. There was little or nothing in him of Verdian nobility; he was sentimental rather than passionate; he loved especially the tender and the intimate as more consonant with his particular gift of lyrical freshness and charm. Perhaps the best measure of his outstanding qualities is that since his death nobody has succeeded in writing an opera that commands universal allegiance.

## LIST OF PUCCINI'S OPERAS

*Le Villi*, May 31, 1884, Milan.

*Edgar*, April 21, 1889, Milan.

*Manon Lescaut*, Feb. 1, 1893, Turin.

*La Bohème*, Feb. 1, 1896, Turin.

*Tosca*, Jan. 14, 1900, Rome.

*Madama Butterfly*, Feb. 17, 1904, Milan.

*La Fanciulla del West*, Dec. 10, 1910, New York.

*La Rondine*, March 27, 1917, Monte Carlo.

*Il Trittico: Il Tabarro, Suor Angelica, Gianni Schicchi*, Dec. 14, 1918, New York.

*Turandot*, April 25, 1926, Milan.

Puccini's inconsiderable list of non-theatrical works includes, besides the early *Capriccio Sinfonico*, written as a graduation piece, a student cantata, *Juno* (1877), which was submitted in a local competition at Lucca and failed to win the prize; two Minuets for strings, some youthful essays at church music (a motet and a Mass) and the *Inno a Roma* (1919), composed for use in the Roman schools.

# SERGEI RACHMANINOFF

BY *Irving Kolodin*

SERGEI VASSILIEVITCH RACHMANINOFF was born April 1, 1873, on an estate at Oneg in Novgorod, the son of a captain of the Imperial Guards whose wife was equally endowed with worldly substance. The curiously interacting elements in the Russian life of the late Nineteenth Century which produced its long line of composers from Glinka onward is nowhere better illustrated than in the instance of the one who can legitimately be considered the last of them. In the background of the picture is a paternal line tracing back to the Fourteenth Century; in the foreground a composer, pianist and conductor whose world-wide celebrity is marked by the ironic footnote of his homelessness, the fact that (at this writing, 1938) he has not set foot in his native land for a score of years.

It is probable that the composer would have followed the progression from the estate in Novgorod to the same company of guards in which his father was a captain had not a series of misfortunes depleted the family substance before the youth was ten years old. The first of these, from a standpoint of the landowners, was the liberation of the serfs (in 1861) which meant that the money formerly saved by the use of unpaid labour now had to be preserved by careful management of the land. However, the older Rachmaninoff was not by nature provident; and normal difficulties were increased by his fondness for gambling and easy living. In consequence the family property had dwindled to a single estate by 1882, when the parents decided to live separately, with Sergei at his mother's

side in St. Petersburg.

These circumstances were important not only for their effect on Rachmaninoff's upbringing, but, more pointedly, since they permitted his talent to develop naturally, and without obeisance to the Russian code which decreed that military service was the only fitting career for the son of a gentleman. Musical talent had manifested itself as early as the fourth year of the boy's life, inherited principally from his paternal grandfather, a pupil of John Field and a musical amateur of solid accomplishments. Indeed, one of the most vivid recollections of Rachmaninoff's early life was a day spent with his grandfather, mostly at the piano, when he was hardly more than five years old. A graduate of the St. Petersburg Conservatory, Anna Ornazkaya, was brought to the estate as his teacher, and he made excellent progress.

However, it was not until he was taken to live in the city that the boy's career began to take shape. He entered the College of Music, acquiring rather more of a reputation for talent than for scholarship. Since his native gifts were so superior to those of most of his associates, he found it easy to keep comfortably ahead of them without applying himself seriously to work. Indulgent though his mother was, she realized that the boy was not developing as well as he should. In despair, she turned to the son of her husband's sister, the virtuoso Alexander Siloti, then a brilliant youth of twenty-two. He counselled his own former teacher, Nikolai Zvereff in Moscow, as the ideal person to vitalize this talent and give it direction. The advice was gratefully accepted, and in 1885 Rachmaninoff was entered as a pupil in the Moscow Conservatory under Zvereff, to live in his home and be his virtual ward. The four years thus spent were inexpressibly important ones for Rachmaninoff. Indolence was exorcised from his character, discipline and purpose replacing it. Here he acquired the foundation of his pianistic skill; and, more important, here he met Tchaikovsky,

an intimate of Zvereff's and a frequent visitor in his home.

The relationship was unquestionably a profitable one for Rachmaninoff, enduring until 1889, when an incident arose which almost sent him from the Moscow milieu back to St. Petersburg, where the musical gods were not Tchaikovsky and Taneieff, but Rimsky-Korsakoff, Borodin, and Mussorgsky. He had by this time entered the composition classes under Arensky at the Conservatory (one of his classmates was Alexander Scriabin) and the increasing demands of this study emboldened him to ask of Zvereff a room for himself, with a piano, where he could work when and as he pleased. This would free him of fitting his working time into the schedule followed by the other students of the household, all of whom alternated in the use of one piano. A quiet discussion became a quarrel, and there was no reconciliation after the angry words. Zvereff suggested that he seek another residence, and Rachmaninoff's mother came forward with the suggestion that he join her in St. Petersburg, where she was then living. Rubinstein had returned to the Conservatory, and as Rimsky taught the composition classes, the prospect was not an uninviting one. But the youth had an idol and the idol was Tchaikovsky; a move to St. Petersburg would have been a betrayal of the loyalty which was then a dominating influence in his life.

Thus Rachmaninoff remained in Moscow, a guest at the home of his aunt, whose daughter Natalie Satin was later to become his wife. With Scriabin as companion, he pursued free composition under Arensky, producing a student symphony, and as the "clou" of his training days, the one-act opera *Aleko* (written in a fortnight). Perhaps the most important consequence of this feat was the attention it earned him from the publisher Gutheil, who entered into an agreement with Rachmaninoff that was to see the latter through many difficult days. Unfortunately the tragic death of Tchaikovsky in 1893 prevented the fruition of the ambitious plans the older man had

to advance the repute of one who was, at least spiritually, his protégé.

Almost inadvertently, however, Rachmaninoff had set in motion a mechanism that was to mean as much to his outward life as the contact with Tchaikovsky had to his inner being. This was the composition, in his twentieth year, of the piece Ernest Newman has succinctly described as "It"—the C-Sharp Minor Prelude of Opus 13, which made its way around the world with almost fantastic rapidity, carrying with it the polysyllabic name of the composer, arousing a curiosity about him which could not have been more profitable had it been deliberately stimulated. Siloti played it at a London concert in the 90's, and this resulted in an invitation from the London Philharmonic that the composer come and direct his works at a concert in the season of 1898.

Meanwhile, affairs had not been progressing too well for Rachmaninoff in Russia. The unexpected success in London was offset by the failure of his First Symphony in St. Petersburg, where a poor performance minimized whatever effect the work might have made. Rachmaninoff began to question the reasonableness of his desire to consider composition his major activity; and even the success of his visit to London (where he had conducted his orchestral fantasy *The Rock* and played a group of solo piano pieces) did not shake him from his lethargy. He promised to compose a new piano concerto for the following year's Philharmonic concerts, as he did not consider his first concerto good enough for London. But even this stimulus lost its force by the time Rachmaninoff returned to Russia; and it was only through the intervention of a doctor (at the instigation of the composer's friends) who practised a form of autosuggestion on him, ~~that~~ Rachmaninoff regained his desire to compose. It is to this Dr. Dahl that the concerto is dedicated.

With the resumption of his interest in composition, Rach-

maninoff cast about for other occupations to space his time, and finally settled upon the post of conductor at the Imperial Grand Theatre of Moscow. During the season of 1905 and 1906 he conducted such works as Dargomyſky's *Russalka*, Tchaikovsky's *Eugen Onegin*, and Rimsky's *Pan Voyevoda*, also the more usual *Carmen*, *Boris Godunoff* and *Mefistofele*. There was no question of Rachmaninoff's success in this field, but it was confining, and he finally relinquished the post to take up residence in Dresden. He had been attracted to the city during a visit on his wedding trip in 1902, and under its benign influence Rachmaninoff created two of his most characteristic works: the Second Symphony and the *Isle of the Dead*, also his First Piano Sonata. There, too, he began work on a setting of Maeterlinck's *Monna Vanna*, a project which never reached completion.

Through the performance of his Second Piano Concerto and the indomitable "It," Rachmaninoff's name had become of some consequence in America, and he was persuaded to make the ocean trip in 1909. For this tour he wrote the Third Piano Concerto, which was first played under Damrosch in New York. An engagement, as pianist-conductor, with the Boston Symphony was so significant a success that he was offered the conductor's desk in succession to Max Fiedler, an offer he refused, as he did a renewal of it in 1918. Rachmaninoff's heart was still in Moscow and it was here that he spent the years from 1910 to 1917; first as vice-president and active worker in the Imperial Russian Musical Society, and then as conductor of the Philharmonic Concerts (from 1911 to 1913). The outbreak of the World War found Rachmaninoff generous in the disposition of his services as pianist for charitable purposes, also busy with his duties as Inspector of Music at the Nobility High School for Girls, a position that exempted him from service in the army.

However, even more than the War (with its dislocation of Rachmaninoff's life and his eventual migration from Russia) the death of Scriabin in 1915 exerted a profound influence on Rachmaninoff's career. Standing at the grave of his great contemporary, he resolved (as he relates in his memoirs) ". . . at that moment . . . to make a concert tour of all the larger towns and play only the pianoforte works composed by Scriabin." The importance of this decision rests in the fact that it turned Rachmaninoff's skill to the interpretation of music other than his own. The success of the tour undoubtedly influenced Rachmaninoff to embark on a career as a concert pianist soon afterward.

The decisive factor arose in 1917, when the Revolution (with which Rachmaninoff had no essential sympathy) passed into the hands of those who were to create the Soviets. To Rachmaninoff this was "the beginning of the end," and a fortunate offer to make a concert tour of Scandinavia provided him with the pretext to leave Russia. Together with his family, Rachmaninoff crossed the Finnish frontier shortly before Christmas Day in 1917. He has never returned.

The tour of Scandinavia was punctuated by the previously-mentioned offer to succeed Muck as conductor of the Boston Symphony Orchestra. Once refused, it was offered again; but Rachmaninoff was not to be persuaded. Instead he determined to push his career as virtuoso in America, and had the good fortune to succeed to the position previously occupied by Paderewski in the managerial scheme of Charles Ellis. Rachmaninoff's judiciously spaced appearances in the American capitals have won him an ever-larger following, which continues to manifest its devotion twenty years after his first appearance. The pattern of his activities came to embrace an American tour each season from January to April, preceded by a European tour from October to November. In 1921 he acquired a small

estate on Lake Lucerne, there to spend the intervening months in rest and recreation, and from time to time, in composition.<sup>1</sup>

Though the distractions of his public career have been put aside now and again for the composition of such works as the Fourth Concerto (1927), the Variations on a Theme by Corelli, and the Rapsodie on a Theme by Paganini (1934), it is principally on the works of the pre-war period that Rachmaninoff's celebrity as a composer rests. In their important aspects, they fall into two general classifications: the works for orchestra alone (symphonies and tone-poems), and those for orchestra and piano.

In each classification there is one score which exemplifies Rachmaninoff's craft and imagery as a composer more succinctly than any of the others, and it is curious that each bears the designation "second"—the E Minor Symphony and the C Minor Concerto. Including the First Symphony (which has never been played since the St. Petersburg failure) and the recent work first performed in 1936, Rachmaninoff's symphonic works now number three ("The Bells," once listed as Symphony No. 3, is separately classified). But the synthesis of their expression is the E Minor, which is surpassed only by the works of Sibelius in popularity, among the achievements of living symphonists. Allied to the late works of Tchaikovsky in spirit and expression, it nevertheless speaks a vocabulary warmly individual and strongly distinctive, flavoured by accents not to be confused with those of any other composer. Though, in the words of Lawrence Gilman, the slow movement "dies twice," the distillation of emotion is only completed by the second passing as it sinks into a repose from which it is scarcely roused by the energy of the scherzo. It is the concluding measures of the faster movement, with its heavy, unyielding chords that relate the composer to the man who dared to complete a symphony with an *adagio lamentoso*.

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<sup>1</sup> In 1941 Rachmaninoff was a resident of New York.



That the sombre tone-poem based on Arnold Böcklin's celebrated painting *Die Toteninsel* (*The Isle of the Dead*) stemmed from the same Dresden period as the Second Symphony is indicated not only by the similarity in methods and approach but also in a generic cast of the materials. Perhaps it is this resemblance to the more varied symphony which has prevented the tone-poem from taking its deserved place in the repertory. Somewhat as in the case of Franck, conductors and public seem content to accept the more accessible work as the sum of the composer's accomplishment in a given category, rather than seeking a wider experience among his total output. Certainly *The Isle of the Dead* is more deserving of repeated hearings than the minor works of more celebrated composers.<sup>2</sup>

However, there can be no indictment of the attitude that has singled out the Second Concerto from among its predecessors and successors. It is a work of indubitable mastery, consistent from beginning to end, vividly imagined for the means employed, superbly set forth in terms of its resources. Though its infallible balance of melodic invention, rhythmic interest, and passages of pianistic display have tempted many pianists of small calibre, it remains a work for which no amount of technical resource or musical intelligence is superfluous. To truly maintain the equality of expression between pianistic blood and orchestral thunder, the interpreter must be possessed of heroic attributes—strong in muscle, equally strong in mind: in short, a Rachmaninoff, who is the ultimate interpreter of this score.

The Third Concerto is no less successfully written (it is,

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<sup>2</sup> The composer has given an illuminating account of the composition of the work in an interview: "My composing goes slowly. I go for a long walk in the country. My eye catches the sharp sparks of light on fresh foliage after showers; my ears the rustling undernote of the woods. Or I watch the pale tints of the sky over the horizon after sundown, and they come; all voices at once. Not a bit here, a bit there. All. The whole grows. So *Toteninsel*. It was all done in April and May. When it came, how it began; how can I say? It came up within me, was entertained, written down. . . ."

if anything, a bit more considerate of the amount of tone the average pianist can extract from the instrument) and its Adagio is a single movement of exquisite poetry and finesse. However, in colouration and detail it suffers from a sense of echoing a communication that has been more acutely experienced in another work. The verdict on the Fourth Concerto must be largely the same.

By much the most successful of the works of the later Rachmaninoff is the Rapsodie for piano and orchestra on a theme of Paganini. To write it, Rachmaninoff abbreviated a concert tour in the Spring of 1934, retired to his summer home on the shores of Lake Lucerne (Wagner's Tribschen faces it across the water) and set down the elaborate measures of the score between July 3 and Aug. 24. There was initial daring in the use of a theme the possibilities of which might have been considered to be exhausted by the two books of variations written on it by Brahms; there was further novelty in the choice of the concerto relationship for a set of variations, the literature including works of this type only by Franck and Dohnányi.

As the completed work shows, however, there was indisputable certainty in Rachmaninoff's choice both of the theme and its means of expression. It is a score of dazzling ingenuity, unflagging resourcefulness and consistent musical individuality. It carries us back immediately to the Rachmaninoff of the richest creative period, but there is even greater certainty and direction in this than in the most successful earlier scores. Certainly in its technical aspects the work entitled him to a place beside such masters of the variation form as Schumann, Brahms, Richard Strauss and Elgar; and its expressive materials cannot but increase the stature that is already his. As in the *Toteninsel* and several other early works, there is a persistent use of the *Dies Irae*, as counterpoint and colouration.

Orchestrally, the work does not probe much beyond the

limit sketched for himself by Rachmaninoff in the Second Symphony and the Second Piano Concerto, which is to say that it retains the Tchaikovsky-Strauss-Glazunoff flavour that marked those works. But within its acknowledged boundaries, it is writing of surpassing euphony and richness, not only intimately understanding of the nature of the instruments employed, but also—and this is the test of any orchestration—wholly related to the sense of the musical ideas. By this standard, Rachmaninoff's orchestration is among the soundest that the day's music can offer.

In fields other than these, Rachmaninoff's accomplishment is equally secure if on a slightly lower level. His repute as a composer of piano pieces is widespread, perhaps too much so for the artist's own equanimity. However, it is as a song composer that he has done his most distinguished writing in other than large forms. The chronology of his career shows an interest in vocal works that extends from Opus 4 to Opus 41, totalling to nearly a hundred separate lyrics. Such examples of his ability as *In the Silent Night*, *O Cease Thy Singing*, *Maiden Fair*, and the *Vocalise* have found their way into the programs of virtually every recitalist now before the public, but the limitation of the number is merely another proof of the indolence of the average performer. For each of these, a half-dozen more of comparable quality might be cited. Certainly *Lilacs*, *To the Children*, *O, Do Not Sing Again* and *The Island* are equally entitled to a place in any representative catalogue of contemporary songs. Together with the better known ones, they reflect a lyric gift of surpassing eloquence and discrimination, together with a keen sense of prosody and an undeviating devotion to the claims of the poet. Moreover, the treatment of the vocal and piano parts is invariably in terms of equality, making of each song an entity that is as interesting from a musical standpoint as it is from an expressive one.

Aside from the cello sonata, which is occasionally heard

in the concert halls, Rachmaninoff's chamber music is little known, even by experts. The Elegiac Trio written in memory of Tchaikovsky is admired for the depth and spontaneity of the utterance, but the piano part is more prominent than the best balance decrees. There are also in existence a string quintet and a piano trio, but neither has been published.

It would be unjust to conclude any survey of Rachmaninoff's creative accomplishments without a citation of his performances of music by himself and other composers. They are not only interpretations, but in the best sense, re-creations of the composer's thought in terms of an intellect and a spirit accustomed to functioning in ways equivalent to their own. Particularly in his playing of such foundation works of the literature as the *Waldstein* and *Appassionata* sonatas of Beethoven, Schumann's *Carnival*, the B-Flat Minor Sonata of Chopin, and various of the Liszt transcriptions of Bach, Rachmaninoff has given his listeners a new conception of the vigour and imagination of these composers.

For a composer so definitely of a by-gone day in the idiom and flavour of his writing, there is something paradoxical in the modern leanness and angularity of his playing—but it is also plain that these are qualities so to be described only in contrast with the fulsome, over-dramatized readings of some of his contemporaries.

Without allying himself with the purely analytic school of pianists, he succeeds in setting the details of a work in clear relief, touching in the colours with a lyric sensitivity and manly tenderness that are indeed unique. There is scholarship in his playing, but it would be foolhardy to call it "scholarly," for its passion and élan soar beyond the confining implications of such a word, embodying a boldness and strength of manner now unhappily infrequent in musical performance. As an interpreter of his own works, of course, Rachmaninoff need defer to none of the current virtuosi.

CATALOGUE OF RACHMANINOFF'S WORKS

FOR THE THEATRE

- Aleko*, one-act opera; libretto by V. Nemirovich-Danchenko, based on Pushkin's poem, *The Gypsies* (1892).  
 Opus 24. *The Miserly Knight*, opera in three acts, text by Pushkin (1904-05).  
 25. *Francesco da Rimini*, opera in two acts with prologue and epilogue; libretto by Modeste Tchaikovsky (1904-05).

FOR ORCHESTRA

- Opus 7. *The Rock* (Fantasia for orchestra) (1893).  
 12. *Caprice Bohémien* (1894).  
 13. Symphony No. 1 in D Minor. Unpublished (1895).  
 27. Symphony No. 2 in E Minor (1907).  
 29. *The Isle of the Dead* (*Die Toteninsel*) (1907).  
 — Third Symphony (1936).  
 — Symphonic Dances (1940).

FOR SOLO INSTRUMENT WITH ORCHESTRA

- Opus 1. Piano Concerto No. 1 in F-Sharp Minor (1890-91).  
 18. Piano Concerto No. 2 in C Minor (1901).  
 30. Piano Concerto No. 3 in D Minor (1909).  
 40. Piano Concerto No. 4 in G Minor (1927). (Revised, 1938.)  
 — Rapsodie. On a theme by Paganini, for piano and orchestra (1934).

FOR CHORUS, WITH ORCHESTRA

- Opus 20. *The Spring*, cantata for baritone solo, mixed voices (1902).  
 31. *Liturgy of St. John Chrysostomus*, for mixed chorus (1910).  
 35. *The Bells*, choral symphony for solo soprano, tenor and baritone (after Edgar Allan Poe, the Russian version by Konstantin Balmont) (1913).  
 37. Vesper Mass for Boys' and Men's Voices, in Memory of Stepan Smolensky (1915).  
 41. Three Russian Folksongs.

CHAMBER MUSIC

- Opus 9. *Trio Elégiaque* in D Minor, in Memory of Tchaikovsky (1893).  
 19. Sonata for cello and piano, C Minor (1901).  
 — Quintet for strings, unpublished.  
 — Piano trio, unpublished.

## FOR PIANO SOLO

- Opus 3. Five Pieces (1892).  
 (No. 2 is the Prelude in C-Sharp Minor.)  
 10. Seven Pieces (1894).  
 16. *Six Moments Musicaux* (1896).  
 22. Variations on a Theme by Chopin (1903).  
 23. Ten Preludes (1901).  
 (No. 5 is the Prelude in G Minor.)  
 28. First Sonata, D Minor (1907).  
 32. Thirteen preludes (1910).  
 33. *Six Etudes Tableaux* (1911).  
 36. Second Sonata in B-Flat Minor (1913). Revised edition (1931).  
 39. *Nine Etudes Tableaux* (1916-17).  
 42. Variations on a Theme by Corelli (1932).  
 — "Polka by V.R."

## FOR TWO PIANOS

- Opus 5. Fantasia (First Suite) (1893).  
 11. Six Piano Duets (1894).  
 17. Second Suite (1901).  
 — *Polka Italienne*.

## FOR PIANO AND OTHER INSTRUMENTS

- Opus 2. Two Pieces for cello and piano (1892).  
 6. Two Pieces for violin and piano (1893).

## SONGS

- Opus 4. Six Songs: *O stay, my Love, forsake me not; Morning; In the silent night; O, Do Not Sing Again; The harvest of sorrow; So many hours, so many fancies* (1890-93).  
 8. Six Songs: *The Water Lily; Like blossom dewfreshen'd to gladness; Brooding; The Soldier's Wife; A Dream; A Prayer* (1893).  
 14. Twelve Songs: *I Wait for Thee; The Little Island; How few the joys; I Came to Her; Midsummer Nights; The World would see thee smile; Believe it not; Oh, do not grieve; As fair as day in blaze of noon; Love's Flame; Spring Waters; 'Tis Time!* (1896).  
 15. Six Songs for Female or Boys' Voices: *Be Praised; The Night; The Spruce Tree; Dreaming Waves; Captivity; The Angel* (1896).  
 21. Twelve Songs: *Fate; By the Grave; Twilight; The Answer; The Lilacs; Loneliness; How fair this spot; On the Death of*

- a Linnet; Mélodie; Before the Image; No Prophet I; Sorrow in Springtime* (1900-02).
26. Fifteen Songs: *The Heart's Secret; All once I gladly owned; Come let us rest; Two Partings; Beloved, let us fly; Christ is Risen; To the Children; Thy Pity I Implore; Let me rest here alone; Before my window; The Fountains; Night is mournful; When yesterday we met; The Ring; All Things Depart* (1906).
34. Fourteen Songs: *The Muse; The Soul's Concealment; The Storm; Day to Night comparing went the Wind her way; Arion; The Raising of Lazarus; So dread a fate I'll never believe; Music; The Poet; The Morn of Life; With holy banner firmly held; What Wealth of Rapture!; Discord; Vocalise* (1912).
38. Six Songs: *In my Garden at Night; To Her; Daisies; The Pied Piper; Dreams; A-ou* (1916).

# MAURICE RAVEL

BY *Gilbert Chase*

MAURICE JOSEPH RAVEL, the greatest French composer since Debussy, was born in the French-Basque sea-coast town of Ciboure, adjacent to Saint-Jean-de-Luz (Basses-Pyrénées). His father's family was French-Swiss; his mother was of Basque descent. A few weeks after his birth, his parents moved to Paris, where Maurice was educated. His father, an engineer, was a musical amateur, and though Maurice showed no overwhelming inclination towards music, he was encouraged to take lessons in piano and harmony from about the age of twelve. His first piano teacher was Henri Ghis, and he took lessons in harmony from Charles-René, who recognized the musical individuality of his young pupil. In 1889 he was admitted to Anthiome's preparatory piano class at the Conservatoire, and two years later passed into Charles de Bériot's class. He also studied harmony under Émile Pessard, and (from 1897) counterpoint under André Gédalge and composition under Gabriel Fauré.

Gédalge has testified that Ravel was a brilliant student of counterpoint. But from the first he showed a penchant for unorthodox harmonic combinations, and he delighted in playing the unconventional pieces of Chabrier and Satie. Though these composers exerted a certain influence upon him, at the age of twenty he already possessed a highly personal and novel style, as shown by the *Musette Antique* for piano of 1895, followed in 1895-96 by the *Sites Auriculaires* for two pianos, containing the Habanera which was later incorporated into the *Rapsodie Espagnole*.



Under the enlightened guidance of Fauré, whose character was free from academic rigidity, Ravel's artistic personality was able to develop spontaneously and to achieve that synthesis of classical balance and daring innovation which was to remain a basic feature of his music. Nevertheless, he had to contend against academic opposition, critical injustice and public indifference before attaining his undisputed place in the foremost rank of French composers. He made his public debut as a composer in 1898, when the *Sites Auriculaires* were performed at a concert of the Société Nationale de Musique, and the following year the same organization gave his *Ouverture de Shéhérazade* for orchestra and the *Pavane pour une Infante défunte* for piano. One critic described the Overture as "some Rimsky-Korsakoff rehashed by a Debussy-ist who is eager to equal Erik Satie."

During the next few years he composed three striking masterpieces, the *Jeux d'Eau* for piano (1901), the String Quartet in F (1902-03) and the song-cycle *Shéhérazade* (1903). Yet during this period he was to feel the sting of academic hostility. In 1901 he competed for the Prix de Rome, but received only the second prize. He competed for the famous prize again in 1902, and in 1903, both times without success. Finally, in 1905, when for the fourth time he presented himself as a candidate for the award, he was not even passed at the preliminary test, intended only to eliminate incompetent contestants. And this in spite of the fact that he was nearing the age-limit and had a right to expect the customary leniency under such circumstances. This high-handed procedure aroused a storm of protest in French musical circles, leading to a change in the directorship of the Conservatoire.

Though the gates of official success were closed to him, Ravel now produced an unbroken succession of works marked by such originality and perfection that his unmistakable genius had perforce to be acknowledged. The *Miroirs* for piano

(1905) showed that he was exploring, technically and poetically, a new world of keyboard music. And the pianistic horizon was further enlarged by the three pieces comprising *Gaspard de la Nuit* (1908). In the field of vocal music, he developed a distinctly personal style of lyrical declamation in the *Histoires Naturelles* (1906)—a style tinged with malicious irony and dry humour. This type of vocal declamation, supported by a very subtle and piquant orchestration, was given a more extensive development in the one-act comic opera *L'Heure Espagnole* (1907), produced at the Opéra-Comique on May 19, 1911. In spite of its witty and vivacious quality, this work did not enjoy an immediate success; but after its revival at La Monnaie, Brussels, in 1921, and at the Paris Opéra in 1922, it was more warmly received. It was given at Covent Garden, London, in 1919; in Chicago and at the Lexington Theatre, New York, in 1920, and at the Metropolitan Opera House, 1925.

Another work of Hispanic inspiration composed in 1907 was the pungently evocative *Rapsodie Espagnole* for orchestra. To this period belongs also the work which is regarded as Ravel's masterpiece, the ballet *Daphnis et Chloé*, composed in 1909-11 on a commission from Serge Diaghileff, who produced it with his Russian Ballet at the Châtelet, Paris, on June 8, 1912. In the form of two orchestral suites, this is one of the most frequently performed works in the modern symphonic repertoire. This score represents the culmination of Ravel's inspiration: the harmonic texture is complex and elaborate without abandoning the basic principle of tonality; the instrumentation evokes a shimmering array of tone-tints, yet remains always an integral part of the musical fabric; the melodic lines are pure and graceful, the form is organic and perfect.

As if realizing that harmonic and instrumental elaboration could go no further without sacrificing some of this essential clarity of form and line, we now find Ravel turning towards

a simplification of style. This is to be noted in the *Trois Poèmes de Mallarmé* (1913) for voice, piano, string quartet, two flutes and two clarinets, in which each instrument is treated as a soloist, and also in the Piano Trio (1915), in which the evident influence of Saint-Saëns confirms the composer's preoccupation with clarity of form. The tendency towards simplification is continued in *Le Tombeau de Couperin* for piano (1914-17), of which four numbers were orchestrated in 1919. In this work Ravel affirms his strong spiritual ties with the Eighteenth Century, when the intellect and the emotions had a mutual respect for each other, and inspiration and formality walked naturally together.

During the World War of 1914-18, Ravel, though of frail physique, served as an ambulance driver at the front until his health gave out and he was obliged to undertake a rest cure. In 1920 he composed one of his very few works written directly for the orchestra, *La Valse*, a somewhat cruel evocation of a vanished era, musically very effective. In 1920-22 came the compact Sonata for violin and cello, and then Ravel turned again to the stage with the opera-ballet *L'Enfant et les Sortilèges* (1924-25), produced at Monte Carlo in 1925 and at the Opéra-Comique in 1926.

In 1928 he was commissioned to write a ballet for Ida Rubinstein. As he had produced his most artistic composition on a commission from Diaghileff some twenty years before, so he now produced his most popular composition on a similar commission from Mlle. Rubinstein. This was the famous *Boléro*, given at the Paris Opéra in November, 1928. This extraordinary orchestral tour de force is based simply on the repetition of a single theme, in unvarying rhythm, remaining in the key of C Major almost to the very end, and continuing throughout in a gradual crescendo. It took the world by storm, and was heard in every variety of instrumental arrangement, including versions for jazz band, making Ravel's name known even to the

masses who cared little about "serious" music.

Though greatly esteemed in the musical world, Ravel up to this time had not been a really popular figure. Since the war he had lived and worked in seclusion at his villa in Monfort l'Amaury, about 40 miles from Paris, avoiding public activity of any kind. After the success of *Boléro*, however, he became the most popular musical figure in France. He was repeatedly invited to appear as guest-conductor of his own works, and on every such occasion was enthusiastically acclaimed, though he was not a skilful or effective conductor. He was slight in build, and his movements were angular and precise. His features were sharp and intelligent, the lips thin, with a hint of irony in the set of the mouth.

From 1930, the composition of two piano concertos occupied Ravel simultaneously. One of these was the Concerto in G Major, a scintillating work full of novel effects, first performed at Paris on Jan. 14, 1932; and the other was the Concerto for the Left Hand, written for the one-armed pianist Paul Wittgenstein, by whom it was played for the first time in Vienna on Nov. 27, 1931, Ravel conducting.<sup>1</sup> These two works, so widely dissimilar, illustrate Ravel's capacity for creative renewal. But his creative career came to an end with the three songs for baritone and orchestra entitled *Don Quichotte à Dulcinée*, composed in 1932. After this he was stricken with a brain ailment which eventually caused his death. He died in a Paris clinic, following an operation, on Dec. 28, 1937, at the age of 62.

It may be truly said of Ravel that his art was his life. He never married. He shunned the outward signs of fame: twice he refused membership in the Legion of Honour. He visited the United States in 1928, made several trips to England, and

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<sup>1</sup> Wittgenstein also performed it in Berlin (January, 1932), in London (Aug. 16, 1932) and in Paris (Jan. 17, 1933); the first American performance took place on Nov. 9, 1934 (Boston Symphony Orchestra).

toured Europe as guest-conductor of his own works in 1932; but he did not travel extensively. His chief hobby was the collecting of curios and bibelots, of which his house was full. He had a keen sense of humour and enjoyed playing practical jokes upon his friends. He did not care for teaching, but gave lessons to a few pupils, of whom the most distinguished was the English composer, Ralph Vaughan Williams.

At the outset of his career Ravel was accused of plagiarizing Debussy. Though this groundless accusation has been amply refuted, it may be well to compare the art of Ravel with that of Debussy in order to bring out the essential difference between them. Both composers received their musical training at a time when the autocratic sway of Wagner's music was at its height, and both revolted against this hegemony, refusing to be caught up in the post-Wagnerian movement of the César Franck school. Thus they had a common starting-point, further emphasized by certain common influences: the Russian "Five," Chabrier, Erik Satie. But even in this matter of influences, there were important divergencies. Among the Russians, Debussy was more influenced by Mussorgsky, Ravel by Rimsky-Korsakoff; among the Romantics, Debussy inclined towards Chopin, Ravel towards Liszt; and among immediate precursors, Debussy felt the spell of the sensuous and sentimental Massenet, while Ravel was attracted by the suave and precise Saint-Saëns. While Debussy gravitated inevitably towards Impressionism, Ravel from the outset remained a classicist at heart, not exempt from a touch of that scholasticism which Debussy held in horror.

Harmonically, the musical language of Ravel is clearly differentiated from that of Debussy. Though Ravel made use of the chord of the major 9th which Debussy so fully exploited, it is the chord of the 11th harmonic, based on the principle of natural resonance, which is characteristic of Ravel's harmonic idiom. The whole-tone scale so frequently employed by De-

bussy is rarely to be met with in Ravel.<sup>2</sup> Both composers made use of the ancient Greek modes, a result probably of the Russian-Byzantine influence. Ravel is more daring than Debussy in his use of appoggiatura chords, and of appoggiature either unresolved or resolved upon other appoggiature. But it should be observed that Ravel takes care not to destroy the principle of tonality, which forms the foundation of his harmonic structure. He embellishes the structure with a profusion of bold, elaborate and subtle ornamentation; but he is too much of a classicist to undermine the foundation. Unlike Schönberg, therefore, he does not evolve a new harmonic system, but renovates the old.

It is very probable that in his piano music Debussy owed something to Ravel. Striking similarities have been pointed out between Debussy's *Estampes*, which appeared in 1903, and Ravel's *Jeux d'eau*, published in 1902. Ravel's piano music is unquestionably of the utmost originality and importance; its historical significance lies in the restoration of a tradition which had been allowed to languish for more than half a century. *Jeux d'eau* stems directly from Liszt, reviving the tradition of pianistic virtuosity which aims at exploiting all the technical resources of the piano while placing them at the service of poetic and descriptive ideas. In *Miroirs* and in *Gaspard de la Nuit*, Ravel carries the art of pianistic evocation to new limits of imaginative and technical subtlety. The piano music of Ravel calls for a new technique and a new emotional approach; the pianist Gil-Marchex remarked that one of his pieces (*Le Gibet*) required no less than twenty-seven different methods of touch.

Ravel is rightly regarded as a master of orchestration. Yet it is necessary to emphasize the fact that he never indulges in instrumental effects for their own sake, but conceives his orchestration as an integral part of his musical thought. Paradoxically, this is true even when he orchestrates works originally

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<sup>2</sup> The most conspicuous exception is to be found in the *Habanera*.

written for piano, as in the *Pavane pour une Infante défunte*, *Alborada del Gracioso*, *Ma Mère l'Oye*, and *Le Tombeau de Couperin*. When transferring his piano music to the orchestra, he conceives it anew in terms of this medium and the result therefore is a fully organic and autonomous work of art. Roland-Manuel has observed that Ravel's orchestral music makes greater demands upon the virtuosity of the instrumentalists than upon the initiative of the conductor. This is because his instrumentation is so calculated and precise. Thus Vuillermoz aptly remarked that "There are several ways of performing Debussy's music; but there is only one way of playing Ravel's."

Ravel's music has been compared to those formal French gardens in which the trees and shrubs are trimmed to precise shapes, and the flowers laid out in well-ordered patterns. The unique quality of his genius consists in his ability to achieve such originality and variety of expression within the bounds of these formal restrictions. He has been accused of lacking emotional depth and power; it is true that he refused to wear his heart on his sleeve, though he was by no means devoid of sensibility; his emotion is intense and concentrated rather than diffuse and expansive. It has been pointed out that he lacked the capacity for creating in the larger forms, such as grand opera, the symphony, and the symphonic poem. But, since the only valid measurement of music is qualitative rather than quantitative, this is less an indication of his limitations than of the special bent of his temperament. Within the forms that he chose to cultivate, his inspiration seldom waned, his artistry never lost its consummate skill. Even those who hold that there is too much artifice in his art must admit that he conceals this artifice with infinite grace.

## CATALOGUE OF RAVEL'S WORKS

## FOR THE THEATRE

- L'Heure Espagnole*, comédie musicale, 1 act (1907) [produced Opéra-Comique, May 19, 1911; La Monnaie, Brussels, 1921; Paris Opéra, 1922; Covent Garden, 1919; Lexington Theatre, New York, 1920].
- Daphnis et Chloé*, ballet in 3 scenes by Michel Fokine (1909-11) [produced Châtelet, Paris, June 8, 1912].
- Ma Mère l'Oye*, ballet from the piano suite, scenario by Ravel (1912).
- Adelaïde ou le Langage des Fleurs*, ballet after the *Valses nobles et sentimentales*, scenario by Ravel (1912).
- L'Enfant et les Sortilèges*, opera-ballet, libretto by Colette (1924-25) [produced Monte-Carlo, 1925; Opéra-Comique, 1926].
- Boléro*, ballet (1928) [produced by Ida Rubenstein, Paris, November, 1928].

## FOR ORCHESTRA

- Shéhérazade*, overture (1898) [unpublished].
- Pavane pour une Infante défunte* (1912) [originally for piano, 1899].
- Rapsodie Espagnole* (1907): *Prélude*, *Malagueña*, *Habanera*, *Feria*.
- Une Barque sur l'Océan* (1908) } from *Miroirs* for piano (1905).
- Alborada del Gracioso* (1912) }
- Daphnis et Chloé*, 2 suites from the ballet (1909-11).
- Ma Mère l'Oye* (1912) [from piano suite for 4 hands, 1908].
- Le Tombeau de Couperin* (1919) [from piano suite, 1914-17]: *Prélude*, *Forlane*, *Menuet*, *Rigaudon*.
- La Valse*, poème choréographique (1920).
- Boléro* (1928).
- Concerto for piano and orchestra (1930-31).
- Concerto for piano (left hand alone) and orchestra (1930-31).

## CHAMBER MUSIC

- String Quartet in F (1902-03).
- Introduction et Allegro, for harp, string quartet, flute and clarinet (1906).
- Piano Trio in A Minor (1915).
- Sonata for violin and cello (1920-22).
- Tzigane*, rhapsody for violin and piano (1924).
- Sonata for violin and piano (1927).

## FOR PIANO

- Sérénade grotesque* (about 1894) [unpublished].
- Menuet antique* (1895).



*Sites Auriculaires*, two pianos [unpublished].

1. *Habanera* (1895; included in *Rapsodie Espagnole*, 1907).

2. *Entre cloches* (1896).

*Pavane pour une Infante défunte* (1899).

*Jeux d'eau* (1901).

*Miroirs* (1905): *Noctuelles*, *Oiseaux tristes*, *Une Barque sur l'Océan*, *Alborada del Gracioso*, *La Vallée des cloches*.

*Sonatine* (1903-05).

*Gaspard de la Nuit* (1908): *Ondine*, *Le Gibet*, *Scarbo*.

*Ma Mère l'Oye*, duet (1908): *Pavane de la Belle au Bois Dormant*, *Petit Poucet*, *Laideronette Impératrice des Pagodes*, *Le Jardin Féerique*.

*Menuet sur le Nom d'Haydn* (1909).

*Valses nobles et sentimentales* (1911).

*Prélude* (1913).

*A la manière de . . . Borodine*, *Chabrier* (1913).

*Le Tombeau de Couperin* (1914-17): *Prélude*, *Fugue*, *Forlane*, *Rigaudon*, *Menuet*, *Toccata*.

*Sur le nom de Gabriel Fauré* (1922).

#### SONGS

*Ballade de la Reine morte d'aimer* (R. de Mares), 1894 (unpublished).

*Un Grand Sommeil Noir* (Verlaine), 1895 (unpublished).

*Sainte* (Mallarmé), 1896.

*Deux Épigrammes de Clément Marot* (1896); *D'Anne jouant de l'épignette*, *D'Anne qui me jecta de la neige*.

*Si morne* (Verhaeren), 1899 (unpublished).

*Manteau de Fleurs* (Gravollet), 1903.

*Shéhérazade* (Tristan Klingsor): *Asie*, *La Flûte Enchantée*, *L'Indifférent* (1903) [also with orchestra accompaniment].

*Le Noël des Jouets* (Ravel), 1905.

*Cinq mélodies populaires gracques* (1905): *Le Réveil de la mariée*, *Là-bas, vers l'église*, *Quel galant*, *Chanson des cueilleuses de lentisque*, *Tout gai*.

*Les Grands Vents venus d'Outre-mer* (H. de Régnier), 1906.

*Histoires naturelles* (Jules Renard): *Le Paon*, *Le Grillon*, *Le Cygne*, *Le Martin-Pêcheur*, *La Pintade* (1906).

*Sur l'herbe* (Verlaine), 1907.

*Vocalise en forme d'Habanera* (1907).

*Quatre Chants Populaires* (1910): *Espagnol*, *Français*, *Italien*, *Hébraïque*.

*Deux mélodies hébraïques* (1914): *Kaddisch*, *L'Énigme éternelle* [also with orchestral accompaniment].

*Ronsard à son âme* (Ronsard), 1924.

*Rêves* (Léon-Paul Fargue), 1927.

OTHER VOCAL WORKS

*Trois Poèmes de Mallarmé* (1913), for voice, piano, string quartet, 2 flutes and 2 clarinets.

*Trois Chansons* for mixed choir, unaccompanied (Ravel), 1916.

*Chansons Madécasses* (1926), for voice, flute, cello and piano.

*Don Quichotte à Dulcinée* (3 poems by Paul Morand), for baritone and small orchestra (1932).

# OTTORINO RESPIGHI

BY *Guido M. Gatti*

OTTORINO RESPIGHI was born at Bologna, Italy, on July 9, 1879, the son of Giuseppe and Erminie Respighi. At the age of twelve he was enrolled in the Liceo Musicale and after nearly a decade spent in study of the violin and composition in his native city he went to Russia, where he was engaged as first viola of the Opera Theatre at St. Petersburg and where in 1901 he continued his study of composition and orchestration with Rimsky-Korsakoff. A year later he took courses in composition with Max Bruch in Berlin. In the course of the next decade of varied activity as a violinist, viola player in the Mugellini Quintet and pianist in the singing school of Etelka Gardini-Gerster, he composed the first of the works by which his name became known to the public. In 1913 he was instructor of composition at the Musical Lyceum of St. Cecilia in Rome. In 1923 he was appointed director of the Royal Conservatory of Music of St. Cecilia in the same city, a post which he relinquished in 1925, keeping only a course in higher education. In 1926 he made his first concert tour of America, returning in 1932. After a long illness he died in Rome, on April 18, 1936.

—THE EDITOR.

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Of all Italian composers living in the first third of our century, with the exception of Puccini and the other operatic writers of the so-called "veristic" school, Ottorino Respighi has unquestionably been the most prominent. Among modern composers, a class whom the public has always regarded with

a liberal amount of mistrust, Respighi is the only one who knew—according to current opinion—how to balance classical elements with certain reforming tendencies which were more or less attracting every composer of his time. His facile powers, his exceptional capacity for assimilation, and, on the other side, the lack in him of a strong and decisive æsthetic conviction and a confirmed “Weltanschauung” make it difficult to find and pursue a clear-cut line of development in his copious output and to establish a point of departure and a point of arrival and an expressive style distinctly Respighian.

Lacking, too, is a special group of formulas, certain manners of speech which, heard for the first time, may be recognized as characteristics of the idiom of the author of *The Fountains of Rome*.

Here is an elegant way of writing, in the sense of the rhetoric of another day; a beautiful harmonizing; a splendid method of orchestration; and with these is a desire to be agreeable, well-mannered, and respectable at all costs. These are qualities which the critic is obliged to value at their true worth, which is not small. But in the long run such qualities do not reflect either the lineaments of a musical epoch or those of a real artistic individuality. In short, taken all in all, these qualities appear to be gifts of taste rather than of art, more justifiable and more productive in an interpreter than in a creator of artistic forms.

An influence which seems to have affected Respighi conspicuously was that of Rimsky-Korsakoff, whose pupil he was for five months in 1901 in St. Petersburg, where he had been engaged the previous December as first viola player in the orchestra at the opera house. The young Bolognese musician must certainly have been struck, even subjected, by Rimsky-Korsakoff's imaginative orchestral palette, and, for that matter, by that of other Russian composers. The varicoloured brilliance, the Orientalized ways of expression, together with a first encounter with Russian art—which at the turn of the century

must have been for Occidental artists like a sudden view of a tremendous unknown richness; note that the foundation of Diaghileff's artistic group, *Mir Isskustva* (*The World of Art*), dates from the last years of the previous century—all these forces could not fail to leave a deep impression on the young Respighi. For he had just left a school of "antonomasia" as bound to tradition as the Musical Lyceum of Bologna, where he had been instructed by two such excellent and conscientious pedagogues as Torchi and Martucci, both opposed to every amenity of speech and every concession to the picturesque and addicted to a classic form becoming increasingly academic, especially in the case of the scholastic Luigi Torchi.

However, this fund of classical education always remained at the base of Respighi's poetics. Even when he seems to let himself be seduced by the calls of the Franco-Russian siren and to indulge in a "program" æsthetic, an examination of his composition shows us a strictly anti-impressionist structure, a tendency toward design rather than colour, and an almost absolute preference for ample forms, imposing structures, and a quest of baroque decoration typical of the churches of Rome. In the work of the mature Respighi there is no place for the tiny vignette, the unfinished sketch, the quick illumination. Everything is seen in a frame of large proportions. The material elements of duration and sonority have an importance which Respighi knows how to value, and when the subject does not permit amplification he makes use of an enlargement of the Suite, grouping together various compositions—usually four; these alternating between fast and slow movements, grey and vivid colours, meditative and dramatic moods.

Returning to Italy after a brief stay in Berlin, where he had some lessons from Max Bruch, Respighi began his career as concert artist and became viola player in the piano quintet founded by the pianist Bruno Mugellini, meanwhile applying himself with fervour to composition. One of his first composi-

tions to be played in public was the *Notturmo*, conducted by Rodolfo Ferrari in New York on Jan. 6, 1905. There followed the *Burlesca* for orchestra (Bologna) and the Suite in G for strings. The year before, a Bologna publisher had issued some pieces for violin, piano, and voice. Moreover, under the influence of Torchi, he inaugurated his long series of transcriptions of old music, which interested him to the last years of his life.

For Respighi, this work of "interpreting" the old masters, whom he sought to readjust to the taste of his time, did not grow out of practical considerations, as it does in most cases; but answered a real need of his spirit and imagination, which to set in motion always required external stimuli. From Monteverdi's *Lamento di Arianna*, transcribed and modernized in 1908, to the cantata *Didone* of Benedetto Marcello, arranged for soprano and orchestra in 1936, with all the notable intervening suites, *Antiche danze e arie per liuto*, there extends a series of modern editions disclosing a deep understanding of the spirit of this music, even if they are open to philological criticism.

In December, 1906, Richard Strauss's *Salome* was performed in Italy, and all the young Italian composers hymned the praises of the rebel artist who had come unexpectedly to disturb the stagnant waters of the Italian theatrical pond. Respighi made abundant sacrifice on the altar of the new idol with his opera *Semirama*, performed at the Teatro Comunale of Bologna in 1910. The response was cordial. The critics emphasized the technical qualities of the opera as revealing a solidly equipped composer, but there was no more talk of *Semirama* after that. The score is heavy and of a colour that though designed to reflect the tragic only succeeds in remaining "bituminous." The characters in the libretto talk a literary and d'Annunzioan language ad nauseam, and the inexperienced composer seems to have been overwhelmed by all this pseudo-wantonness and pseudo-barbarism. In connection with *Semirama* it should be noted that

the influence of Strauss, very apparent in this opera, is not found, except to a very limited degree, in subsequent operas. The Straussian fever in Respighi was of brief duration. Consequently, whoever attempts to characterize the Italian composer as the epigone of Strauss, whose method in the symphonic poems is programmatic, goes very wide of the mark. As has already been pointed out, in Respighi the sense of rigorous form prevents excessive reliance on description.

In 1913 Respighi embarked on an official career. The Academy of Saint Cecilia in Rome appointed him instructor in composition at the Musical Lyceum. Respighi established himself in Rome and his classes were among the best attended. In the musical world of the time, amid the now ageing operatic composers and certain writers of symphonic music who adhered to academic formulas, Respighi appeared to the young to be something of a reformer; his orchestral palette was fascinating and his culture attracted many to him. After ten years of teaching he was appointed (in 1923) director of the Conservatory, a post which he gave up after two years because his commitments entailed frequent absences from Italy, though he continued to conduct a course in advanced composition. In 1932 he was called to officiate at the Royal Academy of Italy beside Mascagni, Giordano and Perosi.

In the years spent in Rome between 1916 and 1926 Respighi composed his most significant pages and established his fame outside of Italy. Above all, in 1916, he brought out *The Fountains of Rome*, which remains to this day the unexcelled model of his imaginative sense of form. Here are epitomized the most prizeable and essential characteristics of his musical idiom. This symphonic poem consists of four parts, "Sensations" experienced by the composer while contemplating four of the most suggestive fountains of the city at an hour when each of them seems immersed in its own true light—the fountain of Vale Giulia at dawn, the fountain of Tritone in the full light of

morning, the monumental fountain of Trevi at high noon, and finally the fountain of Villa Medici at sunset. These four are fountains belonging not to the Rome of the Cæsars, but to the Rome of the Popes, "not the Rome of the Arches, the Thermes, and the Forums, but the Rome of the Villas, of the Fountains, of the Churches." This d'Annunzioan reminder sets the tone of the æsthetic atmosphere in which these sketches were conceived—a sensual and decadent atmosphere, the product of a ripe age, of a civilization in which the only form of poetic intuition is reduced to sensation.

Fundamentally, Respighi's temperament is that of a belated d'Annunzioan, a worshipper of verbal exquisiteness and subtlety. And this explains both Respighi's detachment from the younger generations turning to other artistic ideals and the failure of critics to show much interest in his works. Then, too, he is a d'Annunzioan of the first period, a dilettante of subtle sensations, a morbid and sensuous lyrist. His violence is always a bit rhetorical and oratorical, though his pathos is sincere and expressive. For the better Respighi we must look not to his noisier pages, riotous with colour, but to those tenuous and veiled pages of a light melancholy. His sensuousness is always sad and tends to become a kind of naturalistic and pagan mysticism. Thus, we should turn not to the two central movements of the *Fountains*, but to the first and the last. We should consider in *The Pines of Rome* the "Pini del Gianicolo" as having the most poetic suggestion; in the "Vetrata di Chiesa," the delicious "Mattutino di Santa Chiara," one of Respighi's most moving inspirations; the "Adorazione dei Magi," which is the second panel of the *Trittico Botticelliano*; the *Lauda per la Natività del Signore*, and the Idyll of Candida and Baldo in the opera *Belfagor* (though here, contrarywise, everything which strives to be "diabolical" is cold and formalistic); and some of the less showy pages of *Maria Egiziaca* and *Fiamma*. Such passages, together with others of the same character, may also be



cited as examples of the perfect adjustment of Respighi's orchestral dress to his thought. So, too, the true essence of Respighi's work should not be sought in the pseudo-dramatic pages of *Lucrezia* and *La Campana Sommersa*; or in those clamorous, rather than impetuous pages of the *Feste Romane*, where a certain unexpected taste for the oleographic blossoms forth, and the *Impressioni brasiliane*. In these compositions, as in others, Respighi, as I see it, forced his calm and limited nature to assume the pose of a Tyrtæan singer and we sense the anxiety of one who shouts out loud to give himself the illusion of a man of strength.

An experience worthy of special note in Respighi's creative activity came with his "Gregorianism"; that is, with the repeated and frequent use of Gregorian themes and ecclesiastical modalities. It was an interesting experience, but we must guard against looking upon it as one that became deeply embedded in the composer's nature. It belongs to the "mystical" period and with those religious experiences of which there is more than one example in the history of Italian literature leading up to d'Annunzio. It is only necessary to examine with care the *Preludi sopra melodie gregoriane* for piano, the *Concerto gregoriano* for violin and orchestra to persuade oneself that this is nothing more than a sudden awareness of the colouristic possibilities of Gregorian themes. This seldom coheres with the rest of the composition, never becomes a style, and remains only a picturesque or decorative element. It is not the language of an artist in prayer and meditation, but the taste of a composer peculiarly sensitive to sonorous alchemies, to rare and exquisite combinations. For this reason it is destined to pass out of the picture without leaving a trace. Here and there echoes of it find their way into certain melismatic inflections, from *Belfagor* to the *Vetrata di Chiesa*, then nothing more. The experience is ended, like so many others.

To my way of thinking, Respighi's theatrical productions

also had the value of an experience. The worth of an artist does not diminish with the affirmation that he had no particular temperament for drama or that his nature and his education did not predispose him for the theatre. That Respighi wrote a first opera, *Re Enzo*, in 1905 when he was 26, means little when one recalls the occasion of it: it was composed for a benefit performance by Bolognese students. Nor does much importance attach to *Semirama*, of which something has been said. We know nothing about *Marie Victoire*, to a French libretto, which was neither performed nor published; and there is scant worth, from the theatrical point of view, in the fable, *La bella addormentata nel bosco* (*Sleeping Beauty*), which was destined for a marionette show.

Indeed, we must leap to *Belfagor* (1921-22), which Respighi wrote at the age of 42, to judge the operatic composer. But critical judgment cannot rule in his favour, as did the public. Respighi's profession of operatic faith is clearly anti-modernist. He avowedly sought to re-bind himself to the tradition of Italian opera, and especially to resume where it was interrupted; that is, with Verdi's *Falstaff*. But like all such "returns" in art, the results could not be vital. An artist cannot renounce his living sensibility without endangering his imaginative freedom. Respighi's theatrical works represent a compromise between a desired vocal melodicism and the instinctive need of a symphonic colourist, so much so that notwithstanding every programmatic intention of the composer, they are more alive in the orchestra than on the stage, even where Respighi has forced himself to be spare and simple in the score.

The most perfect realization of his æsthetic intentions is *La Fiamma*, divided into distinctive tableaux, with pieces clearly strophic in form, with appropriately prepared finales, and with a skilful succession of effects. But just as the fascination of the setting—Byzantine Ravenna at the end of the Seventh Century—must have been responsible for the composer's choice of so

fantastic a libretto, so the most brilliant pages are those which evoke, so to speak, the wondrous polychromy of the mosaics of San Vitale. Generally speaking, the orchestral passages succeed best in characterizing the dramatic situations, whereas the vocal expression, far from developing greater emotional warmth, remains cold or generic and impersonal. The encounter with the word does not kindle the imagination, as it does in other contemporary Italian composers of opera, including Pizzetti.

This scant verbal (and, consequently, vocal) sensibility is confirmed in the short lyrics for voice and orchestra (or for voice and string quartet), like *Il Tramonto*, *La Sensitiva*, and others, which, notwithstanding, are among Respighi's most delicate and suggestive writings. Here the voice, as such, rather than embedding itself deeply in the words, has an instrumental function, and one might almost say that it disturbs the equilibrium of the score. We have another proof of this limitation and uncertainty in the various attempts Respighi made to find his personal dramatic expression. An example is *Maria Egiziaca*, which started as an intermediate form between the theatre and the concert, with the theatrical apparatus reduced to a minimum; and ended by assuming postures appropriate to a theatrical work, whether in the language employed by the characters or in the scenic investiture. Likewise in *Lucrezia*, his last opera, the score of which was finished by his widow: here he tends, above all, to be drawn to the Seventeenth Century dramatic recitative, reducing the fullness of the orchestra's function and allotting the task of narrator to a voice rising from the orchestra. But these were experiences that never found practical, concrete expression in the function of a true work of the theatre; that is, the representation of living figures, psychologically defined and thoroughly individualized in the music.

A lack of profound emotional vitality, sincere spiritual participation, and ripened conviction—really three aspects of the

same thing—constitutes the weak side of these operas. They are, to be sure, works of uncommon skill and at every step reveal an unwavering artistic control. The hedonistic origin of Respighi's art is stamped on all his work. It marks his limits, and when the composer kept within them he wrote pages which brought him fame and which will long survive him—a clear example of sure capacity, artistic conscience and sonorous poetic expression.

## CATALOGUE OF RESPIGHI'S WORKS

### FOR THE THEATRE

- Re Enzo*, comic opera in three acts; libretto by A. Dorsini (1905).  
*Semirama*, lyric tragedy in three acts, libretto by A. Cere. (First performed at Teatro Comunale, Bologna, November, 1910.)  
*Marie Victoire*, opera in four acts; libretto by E. Guiraud (never performed).  
*Scherzo Veneziano*, choreographic comedy. (First performed at the Teatro Costanzi, Rome, September, 1920.)  
*La bella addormentata nel bosco* (*Sleeping Beauty*), musical fable in three acts; libretto by G. Bistolfi. (First performed at the Teatro dei Piccoli, Rome, April, 1922.)  
*La boutique fantasque* (*The Fantastic Shop*), ballet with music adapted from Rossini. (First performed at the Alhambra, London, June, 1919.)  
*Belfagor*, lyric comedy in a prologue, two acts, and an epilogue, libretto by C. Guastalla after Hauptmann. (First performed at La Scala, Milan, April, 1923.)  
*La Campana sommersa* (*The Sunken Bell*), opera in four acts, libretto by C. Guastalla after Hauptmann. (First performed at the Stadttheater, Hamburg, Nov. 18, 1927.)  
*Belkis, Regina di Saba* (*Belkis, Queen of Sheba*), ballet in seven tableaux. (First performed at La Scala, Milan, Jan. 23, 1932.)  
*Maria Egiziaca* (*Mary of Egypt*), "mystery" in one act and three episodes, libretto by C. Guastalla. (First performed at Carnegie Hall, New York, March 16, 1932.)  
*La Fiamma* (*The Flame*), melodrama in three acts, libretto by C. Guastalla. (First performed at the Teatro Reale, Rome, Jan. 23, 1934.)  
*Orfeo* by Monteverdi, "liberally transcribed." (First performed at La Scala, Milan, May 16, 1935.)  
*Lucrezia*, "story" in one act and three movements, libretto by C. Guastalla. (First performed at La Scala, Milan, Feb. 24, 1937.)

FOR ORCHESTRA

- Notturmo* (1905).  
*Sinfonia Drammatica* (1915).  
 Suite, for strings and organ (1914).  
*Le Fontane di Roma* (*The Fountains of Rome*), symphonic poem (1917).  
 Old Airs and Dances for Lute, transcribed for orchestra; first series (1917).  
*Ballata delle Gnomidi* (*Dance of the Gnomes*) (1920).  
 Concerto in Modo Misolidio (in the Myxo-Lydian Mode) (1924).  
*Pini di Roma*, symphonic poem (1924).  
 Old Airs and Dances for Lute, transcribed for orchestra; second series (1924).  
*Vetrare di Chiesa* (*Church Windows*), four symphonic impressions (1927).  
*Trittico Botticelliano*, for a small orchestra (1927).  
*Gli uccelli* (*The Birds*), suite for small orchestra (1927).  
*Feste Romane* (*Roman Festivals*), symphonic poem (1929).  
 Metamorphoseon modi XII, theme and variations (1930).  
 Prelude and Fugue in D Major (Bach), transcribed for orchestra (1930).  
 Three Organ Chorals by Bach, transcribed for orchestra (1931).  
 Passacaglia in C Minor (Bach), orchestral "interpretation" (1934).

FOR SOLO INSTRUMENTS AND ORCHESTRA

- Fantasy, for piano and orchestra (1907).  
 Concerto in the Old Style, for violin and orchestra (1908).  
*Chaconne* by T. Vitali, transcribed for violin, strings and organ (1909).  
*Concerto gregoriano*, for violin and orchestra (1922).  
 Toccata, for piano and orchestra (1928).  
 Adagio con Variazioni, for violoncello and orchestra.  
 Concerto, for oboe, horn, violin, double-bass, piano and string orchestra (1934).

CHAMBER MUSIC

- String Quartet in D (1907).  
 Quintet.  
 Sonata in B Minor, for violin and piano (1917).  
 Doric String Quartet (1924).

FOR SOLO INSTRUMENTS

- Three preludes on a Gregorian melody, for piano (1921).  
 Five Pieces for Violin, with piano accompaniment: *Melodia*, *Leggenda*, *Valse caressante*, *Serenata*, *Aria*.

## FOR VOICE AND ORCHESTRA

- Lamento d'Ariana* (Monteverdi) arranged by Respighi (1908).  
*Aretusa*, short poem for mezzo-soprano and orchestra (1911).  
*La Primavera*, lyric poem for soloists, chorus and orchestra (1923).  
*Didone*, cantata by Marcello arranged by Respighi (1935).

## FOR VOICE AND STRING QUARTET

- Il Tramonto*, short poem for mezzo-soprano and string quartet, text by Shelley (1918).  
*La Sensitiva*, short lyric poem (1918).

## FOR VOICE AND PIANO

- Songs: *Nebbie*; *Nevicata*; *Contrasto*; *Invito alla Danza*; *Scherzo*; *Stornellatrice*, *Stornello dell'Opera Re Enzo* (1906).  
 Five Songs in the Old Style: *L'udir talvolta*; *Ma come potrei*; *Ballata*; *Bella porta di rubini*; *Canzone de Re Enzo* (1906).  
 Six Melodies: *In alto mare*; *Abbandono*; *Mattinata*; *Si tu veux*; *Povero cor*; *Soupir* (1909).  
 Six Lyrics: *O Falce di luna* (D'Annunzio); *Van li effluvi de la rosa*; *Au milieu du jardin*; *Noël Ancien*; *Serenata indiana*; *Pioggia* (1909).  
 Six Lyrics, Second Series: *Notte*; *Su una violetta morta*; *Repos en Egypte*; *Noël Ancien*; *Piccola bianca mano*; *Nel giardino* (1912).  
 Four Tuscan "Rispetti": *Quando nasceste voi*; *Venitelo a vedere 'l mi piccino*; *Vieni di la, lontan lontano*; *Razzolan, sopra a l'aja le galline* (1914).  
*Deita Silvine* (five songs based on texts by A. Rubino): *Fauni*; *Musica in horto*; *Egle*; *Acqua*; *Crepuscolo* (1917).  
 Five Lyrics: *I tempi assai lontani* (Shelley); *Canto funebre*; *Par les soirs*; *Par l'étreinte*; *La fine* (1917).  
 Four Lyrics: *Un Sogno*; *La Najade*; *La Sera*; *Sopre un' aria antica* (1920).  
 Four Armenian Lyrics: *No, non é morto il figlio tuo*; *La mamma é come il pane caldo*; *Lo sono la madre*; *Mattino di luce* (1921).  
 Three Vocalises (1933).  
*E se un Giorno Tornasse*, recitative (ms.).

# ARNOLD SCHÖNBERG

BY *Paul Stefan*

ARNOLD SCHÖNBERG is one of the classical figures of so-called "new" music, its most ardent exponent and untiring revolutionary, who is never satisfied with what has been accomplished, and who thinks things out keenly. But he is also a musician of the old tradition, with even a strong romantic vein. He had to chart a new course in his art in obedience to an inner urge, and not because he could not have written in the traditional style of his times, like so many others. Schönberg never was "converted," since he never aspired to classicism, as was the case with many other bold innovators. And yet he always maintained that he had continued the line of classical music and of the Austrian classicists in particular. His beginnings are, indeed, inconceivable without Wagner, Brahms and Mahler, masters for whom he has had the greatest respect all his life—a respect which he also imparts to his pupils. He is a gifted teacher. He has repeatedly expounded his pedagogical discoveries and principles in various courses and schools, and he has set them down in writing in several important treatises and in textbooks.

Arnold Schönberg was born Sept. 13, 1874, in Vienna. After completing the six years' course at the Realschule, when about sixteen years of age, he came to his final decision to be a musician. Up to this time he had been playing as an amateur and, as was customary in Vienna, had participated largely in the performance of chamber music, but had composed his own works for his ensemble playing (violin duets, trios, quartets). He played violin, later cello. He was advised at this time to

show his compositions to Alexander von Zemlinsky, who knew Brahms and was considered an authority. They became friends and were associated in an orchestral society, Polyhymnia, Schönberg playing the cello, Zemlinsky conducting. From Zemlinsky, Schönberg, who was self-taught in musical theory as well as practice, received his only formal instruction (counterpoint). At the age of 23, in quite needy circumstances, he made a piano arrangement of Zemlinsky's opera *Sarema*, and then composed a string quartet, which was performed a few months later in Vienna (it has not been published), as well as a large number of songs, first sung in public by Eduard Gärtner. Many of these stirred up opposition. In 1899 he composed the sextet for strings *Verklärte Nacht*. In 1900 he began work on the *Gurre-Lieder* in Vienna; by 1901 they had been sketched almost completely, but the orchestration was constantly interrupted by the scoring of operettas of other composers, 6,000 pages in all—Schönberg's bread and butter, of course! At about this time he married Mathilde von Zemlinsky, the sister of his friend. At the end of 1901 he was Kapellmeister of Ernst von Wolzogen's *Überbrettel*, a sort of artistic cabaret in Berlin. The orchestration of the *Gurre-Lieder* came to a standstill at the beginning of the third section. On the basis of the score of the first part Richard Strauss obtained a teaching position for Schönberg at the Stern Conservatory in Berlin and a scholarship. The composition was not finished until 1911, when Schönberg was again in Berlin, and the work was performed for the first time in Vienna in 1913 (under Franz Schreker). In Berlin, in 1902–03, Schönberg composed the symphonic poem *Pelleas und Melisande*, after Maeterlinck. From July, 1903, he was back in Vienna; he and Zemlinsky lived in the same house. Some of his works were performed in the Viennese Ansorge-Verein. His chamber music was performed by the Rosé Quartet. At a rehearsal Schönberg made the acquaintance of Mahler, who thought highly of him and the future, even though he did not



fall in with all of Schönberg's transformations.

Schönberg's first change of style occurs in the Songs for Orchestra, Opus 8, and particularly in the first published String Quartet in D Minor, \*Opus 7 (1905): these works contain a wealth of counterpoint; the harmony is nearing a crisis in tonality, but remains tonal for the time being; the form is that of a mighty baroque after the classicism of a Brahms.

In 1903-04 Schönberg's courses were introduced in the schools of the well-known educator, Eugenie Schwarzwald. The first pupils, who soon built up their own reputations and attracted a following of their own, included Anton von Webern, Alban Berg, Egon Wellesz, Karl Horwitz, Heinrich Jalowetz, Erwin Stein; some of them were members of the Institute of Musical History of the University of Vienna, the director of which, Professor Guido Adler, recognized and encouraged Schönberg's genius, like Mahler, without concurring with him in everything for which he stood. The Chamber Symphony (1906) and the String Quartet in D Minor were both performed amid protests. In one such hostile demonstration Mahler intervened personally.

The second change of style is clearly perceptible in the second String Quartet, Opus 10, the *George-Lieder*, Opus 15, and the Piano Pieces, Opus 11 and Opus 19 (1907-11). Chords of the fourth and horizontal progressions of fourths, the whole-tone scale and its chords make their appearance. He has arrived at "atonality." The form has become aphoristically concise; "developments" have been done away with. There was a hostile demonstration at the first performance of the Second Quartet (played by the Rosé Quartet, assisted by Gutheil-Schoder in the part for voice). The Ansorge-Verein repeated the Sextet and the Second Quartet to the acclaim of the audience. An important performance by the same society, in which were given selections from *Gurre-Lieder*, the first part in piano arrangement, the *George-Lieder* and the Pieces for Piano,

Opus 11, induced Schönberg to complete the orchestration of the *Gurre-Lieder*.

In the meantime, he moved to Berlin again and there at the instigation of the actress, Albertine Zehme, he composed the melodramatic chamber music composition *Pierrot Lunaire* (1912). Turning to another art, Schönberg began to paint in the same "expressionistic" style; his pictures were exhibited in Vienna in 1910, and many were found to contain striking effects. But he was not musically idle. The Five Pieces for Orchestra, Opus 16, the Songs with Orchestra, and the two short music dramas *Erwartung* and *Die glückliche Hand* were written. With these the new style became accentuated. Hostile demonstrations at the Viennese performance of *Pierrot Lunaire* impelled some of Schönberg's pupils and friends to compile their interpretations of his character and his music in a book, *Arnold Schönberg* (1912). It contains some very valuable essays. Friends and partisans of the composer in Vienna included Oscar Kokoschka, Adolf Loos, Karl Kraus. The first performance of the *Gurre-Lieder* (February, 1913, in Vienna) was a great success. But when Schönberg conducted an orchestral concert shortly afterwards, with the program made up of works of his pupils, there was another hostile demonstration and the concert had to be cut short.

Schönberg returned to Berlin. The World War began and he was called to serve twice but, being over 40, did only garrison duty in Vienna and after a time was excused from this also. Immediately afterwards he founded and directed the Society for Private Musical Performances. Schönberg and his pupils carefully prepared piano performances of modern music, irrespective of trend, including conservative works. These performances, which were intended for members only, were continued for a number of years.

After the War, a Mahler Festival held in Amsterdam (1920), served to focus the attention of an international audience on

Schönberg. He gave courses in Amsterdam in the winter of 1920, otherwise made his home in Mödling, near Vienna. In 1923 his wife, Mathilde, died. The next year his 50th birthday was celebrated in the Vienna Town Hall, with an address by the Mayor and the chorus of the State Opera assisting, possibly to make amends for the past. But the Vienna State Academy of Music did not appoint Schönberg, who was still giving private instruction, to its teaching staff. Instead, he was called to Berlin by Leo Kestenberg to teach at the Prussian Academy of Arts. He remained there until 1933, during which time he married his second wife, a sister of the well-known violinist, Rudolf Kolisch, who was his pupil for a while. Next he turned to the United States and is now (1941) teaching in California.

Again his style changes: beginning perhaps with the Five Piano Pieces, Opus 23, the twelve-tone principle is rigidly applied (see below).

In honour of his 60th birthday in 1934 his friends brought out another testimonial (*Arnold Schönberg zum 60. Geburtstag*), similar to the special Schönberg number of *Der Anbruch*, which appeared on the occasion of his 50th birthday in 1924: again a compilation of personal reminiscences of his pupils and a presentation of his theory and work. A similar testimonial was prepared in America by Merle Armitage and published in book form by Schirmer. A Japanese music periodical brought out a special Schönberg number in 1937. Meanwhile, in present-day Germany Schönberg's music is put in the class of "Degenerate Art."

There is a large amount of literature on Schönberg in the form of essays and historical treatises. Biographies have been written by Egon Wellesz (1921; also available in English) and Paul Stefan (1924). There is, in addition, the Schönberg-Book of 1912 and the two afore-mentioned special publications of 1924 and 1934.

Almost every field of musical composition is represented in

Schönberg's works. With few exceptions they have appeared under the imprint of Universal-Edition, Vienna.

We cannot do justice to the richness and universality of such a creative artist, unless we are willing to follow the course of his formal and tonal development, even where agreement is possible solely on the level of reason. In the biographical summary reference has been made to the repeated and always revolutionary mutations in the style of his music, which Schönberg has never recanted. The early songs and also the string sextet are characterized by an abundance of romantic melody, and they are completely at home in a world of romantic harmony. This is true also of the *Gurre-Lieder*. Beginning with *Pelleas und Melisande* we meet a predominance of contrapuntal middle and ripieno parts, a rich polyphony within the broadened form, which Alban Berg has analysed splendidly in his guides (*Pelleas, Gurre-Lieder*). The D Minor Quartet in particular is a spectacular example of traditional form.

From then on Schönberg follows a course that is inevitable, but one which leads him again and again to perilous abysses. We are confronted by aphoristic brevity, by an art that is closer to expressionism than to impressionism, themes with ever wider interval skips, horizontal successions of fourths, chords which are built upon fourths instead of thirds and which for that very reason break away from tonality; whole-tone scales, whole-tone chords—so that in the F-Sharp Minor Quartet, No. 2, the listener seems to inhale "air from other planets," as the singing voice professes. We encounter a new dimension of music, especially in the operas *Erwartung* and *Die glückliche Hand* and in the melodrama *Pierrot Lunaire*. But with these compositions the contrapuntal devices begin, inversion, reversal, canon, canon cancrizans—made somewhat easier, however, through the "atonality" achieved.

A new form is obviously being sought with all possible

means, since in atonal music (Schönberg, it must be said, denies the possibility of atonality!) the old dynamic laws, tonic to dominant to tonic, are no longer valid. This new form and these new contents Schönberg claims to have found with his twelve-tone music.

Erwin Stein discusses this matter in the Schönberg number of *Der Anbruch* (1924): There is no tonic any more (and certainly no dominant); all the twelve tones of the chromatic scale are of equal importance. But a definite sequence of tones, the so-called basic form (consisting, if possible, of all twelve tones, but each one only once) is maintained throughout the composition and constantly repeated in a different manner or variation. These twelve tones, however, may occur vertically (harmonically) as well as horizontally (in melody or counterpoint). To illustrate, Stein presents an analysis of the Five Piano Pieces, Opus 23, and of the Serenade, Opus 24.

There may be several basic forms in one composition, whereby monotony is avoided and larger forms develop. Some may protest that such a method of composition is self-conscious and artificial. But Schönberg and his pupils, who adhere in part to the rule laid down by their master, maintain that the twelve-tone composition existed in practice before it was developed in theory.

Interesting is a comparison with Joseph Mathias Hauer, a gifted Viennese composer and theoretician, who is totally independent of Schönberg. Although he began with homophonic music, he established twelve-tone laws before Schönberg, but he arrived at altogether different results: Hauer likes to lead twelve-tone music back into the channel of traditional harmony. A future that may be very near will disclose whether Schönberg and his followers will invade new realms with their twelve-tone music or whether a new change in the style of the master will make of this music another transitional phase

in his development—as seems to have been the case with his pupil Alban Berg.

Schönberg the teacher must be considered independently of Schönberg the revolutionary composer. The teacher is a man who possesses profound insight into the world of the classical masters of music and who demands of his pupils that they adhere strictly to the laws of this traditional world during the period of their apprenticeship, expressly forbidding them to compose as he does. His *Harmonielehre* (*Treatise on Harmony*) with its bold theories, its brilliant chapters on parallel fifths and octaves, on types of chords and dissonances (secondary chords of the seventh, ninths, chords of the thirteenth) is a revolutionary work of magnificent breadth and beauty of presentation. It is far more than a mere textbook, even though Schönberg wants it to be considered as such. It is nothing less than æsthetics in general; indeed, it presents a philosophy for artists. Chapters like the one on the relativity of dissonance open up new vistas to the student. Analyses of classical works of art as Schönberg presents them in his lectures and courses belong to the most lasting and fruitful experiences a young musician can enjoy. One cannot deny that many pupils of Schönberg have achieved his mature appreciation and understanding of art, even if one is unable to accept the basic idea of their musical theory: that more than anything else the existence and analysis of a construction or form disclose the essence of art and its masterpieces.

## CATALOGUE OF SCHÖNBERG'S WORKS

### FOR THE THEATRE

- Opus 17. *Erwartung*, monodrama, text by Marie Pappenheim (1909).
- 18. *Die glückliche Hand* (*The Lucky Hand*) (1913), drama with music (piano arrangements of Opus 17 and Opus 18 by Eduard Steuermann).
- 32. *Von heute auf morgen* (*From Today to Tomorrow*) (1929), opera in one act by Max Blonda.

## FOR ORCHESTRA

- Opus 5. *Pelleas und Melisande*, symphonic poem, first performed in 1905.  
 Chamber Symphony. Opus 9 (see below) arranged for full orchestra.
16. Five Pieces for Orchestra, first performed in 1912: *Vorgefühl; Vergangenes; Der Wechselnde Akkord; Peripatetik; Das Obligate Recitativ*.  
 Also an edition for chamber orchestra by Greissle and an arrangement for two pianos, four hands, by von Webern.
21. *Pierrot Lunaire* (1912), melodrama for recitation and chamber orchestra; three cycles of seven poems.
31. Variations for Orchestra (1928).
34. Music to a scene of a moving picture (1930).  
 Suite for string orchestra (1935).  
 Violin Concerto (1936).

## FOR CHORUS

- Opus 13. *Friede auf Erden (Peace on Earth)* (1907).
27. Four pieces for mixed chorus: *Inescapable; Thou shalt not, thou must!; The Moon, Mortals; The Lover's Wish*.
28. Three satires for mixed chorus: *At the Parting of the Way; Manysided; The New Classicism*.
35. Six pieces for male chorus.  
*Gurre-Lieder*, for soli, chorus and large orchestra (1901), poem by Jacobsen, piano arrangement by Alban Berg; scored for small orchestra by Erwin Stein.

## CHAMBER MUSIC

- Opus 4. *Verklärte Nacht* (1899), sextet for strings.
7. String Quartet in D Minor, No. 1, first performed in 1907.
9. Chamber Symphony in E Major for fifteen instruments; arrangement by von Webern for flute, clarinet (bass clarinet), violin (viola), cello and piano.  
 Chamber Symphony, No. 2 (1940).
10. String Quartet in F-Sharp Minor, No. 2, the third and fourth movements with soprano voice. Begun in 1907.
24. Serenade, first performed in 1924, fourth movement with a deep male voice.
26. Quintet for Winds; also arranged as a Sonata for violin or clarinet with piano by Greissle; first performance in 1924.
29. Suite for E-flat clarinet, B-flat clarinet, bass clarinet, violin, viola, cello and piano.
30. String Quartet, No. 3, first performed in 1927.

- Opus 37. String Quartet, No. 4 (1936).  
Second Chamber Symphony (1940).

## FOR PIANO

- Opus 11. *Klavierstücke*, three pieces, of which No. 2 has been arranged for orchestra by Busoni (1909).  
19. Six Pieces.  
23. Five Pieces.  
25. Suite.  
33a. Piano Piece.  
A Piece without opus number, which appeared in *New Music*, 1932.

## FOR VIOLIN

- Opus 36. Violin Concerto (1936).

## SONGS WITH ORCHESTRA

- Opus 8. Six Songs (edition with piano by Webern): *Nature; The Coat of Arms; Longing; Never Was I, O Lady, Tired; Full of that sweetness; When little birds make their plaint.*  
22. Four songs with orchestra (1913-15): *Seraphita; All That Seek Thee; Make Me Thy Guardian; Premonition*, simplified for studying and conducting.

## SONGS WITH PIANO

- Opus 1. For Piano and Baritone: *Thanks; Farewell.*  
2. Four Songs for Piano and Voice: *Expectation; Give Me Thy Golden Comb; Exaltation; The Forest Sun.*  
3. Six Songs for Piano and Voice: *Georg von Frundsberg; The Excited Ones; The Warning; The Wedding Song; An Experienced Heart; Free and Fair.*  
6. Eight Songs for Piano and Voice: *Dream Life; All; The Maiden's Song; Forsaken; Ghasel; By the Wayside; Enticement; The Wanderer.*  
12. Two Ballads for Piano and Voice: *Jane Grey; The Lost Crowd.*  
14. Two Songs for Piano and Voice: *I dare not thank thee; In these Winter days.*  
15. Cycle of fifteen songs from Stefan George's poem *Das Buch der hängenden Gärten* (*The Book of the Hanging Gardens*); begun 1907.

## SONG WITH OTHER INSTRUMENTS

- Opus 20. *Herzgewächse*, for soprano with celesta, harmonium and harp.



## ARRANGEMENTS

- Two Choral Preludes by Bach, arranged for large orchestra.  
Organ Prelude and Fugue in E-Flat Major, for large orchestra.  
Cello Concerto in G Minor by M. G. Monn, also in an edition for cello and piano.  
Orchestral arrangement of the ballad *Der Nöck* by Loewe.  
Arrangements of folksongs; three for chorus; five with piano in the Collection of Folksongs of the Prussian Department of Public Education (1929).  
Concerto Grosso by Handel, arranged for string quartet and orchestra.  
A second Cello Concerto by Monn.  
Quartet in G Minor for piano and strings, by Brahms, arranged for full orchestra.

## UNPUBLISHED OR FRAGMENTARY

- Die Jacobsleiter* (oratorio).  
*Totentanz der Prinzipien*.  
*Requiem*.  
*Der biblische Weg* (stage play) (1927).  
*Moses and Aaron* (opera).  
*Theory of Composition*.

## PUBLISHED LITERARY WORK

- Harmonielehre* (*Treatise on Harmony*) (1911); third revised and enlarged edition (1921); English translation in preparation.

# ALEXANDER SRIABIN

BY *Nicolas Slonimsky*

SCRIABIN was born in Moscow at two o'clock in the afternoon on Christmas day, 1871, according to the Russian calendar, which day corresponds to January 6, 1872, according to the western calendar. He was baptized on Dec. 31, 1871, old style calendar. His mother died when he was a child and his father later remarried. Scriabin was educated by his grandmother and his aunt. The latter was a musician, and taught Scriabin the elements of music.

In 1883, Scriabin began to take regular lessons in piano with George Conus. Later he studied with Zvereff; a classmate was Sergei Rachmaninoff. In 1885, at the age of 13, he took private lessons in composition with Taneieff. In 1888 he entered the Moscow Conservatory, to study piano with Safonoff. In the Conservatory he showed himself as a brilliant pianist. One of his chief rivals at the Moscow Conservatory was the pianist Josef Lhevinne. In his anxiety to excel, Scriabin set to work on the most difficult compositions of piano literature, among them Balakireff's *Islamey* and Liszt's *Don Juan*. His exertions led to a very serious strain of his right hand, so that for a time he could not play the piano at all. It was then that he wrote his pieces for the left hand alone, which were subsequently published as Op. No. 9. He was able, however, to perform brilliantly at the graduation, and received the first prize, a gold medal.

Curiously enough, Scriabin did not complete his formal education in composition. He studied counterpoint with Taneieff, but showed little interest for the highly scientific method pur-

sued by Taneieff in his course. He then entered the class of the fugue, with Arensky. But Scriabin was not an obedient pupil, and did not follow Arensky's instructions. In the class of free composition, which was also in Arensky's charge, Scriabin decided to write an opera, of which he composed only the Overture. Rachmaninoff, who was also a pupil of Arensky, elicited permission to complete the course in a year instead of the regular period of three or even four years. Following his example, Scriabin asked Arensky for the same favour, but the latter refused. Scriabin then left the Conservatory, and so never received a diploma in composition.

Scriabin was then 20 years old. He had written a few piano compositions, and in 1893 some of them were published by Jurgenson in Moscow. These pieces were in Chopin's style, poetic, fresh, and extremely well-written for piano. In the spring of 1894 the publisher, Belaieff, heard Scriabin play his compositions, among them several *Études* from Opus 8, including the celebrated D-Sharp Minor *Étude*. Belaieff was enthusiastic, and forthwith offered Scriabin a contract with his publishing firm. The first compositions published by Belaieff were Sonata No. 1, Opus 6, which was composed in 1892, twelve *Études*, Opus 8, and other pieces. Scriabin received 200 roubles for the Sonata, and proportionately less for smaller pieces. Although Scriabin was never in want, this money allowed him to travel abroad, and devote his time to composition. Belaieff himself accompanied Scriabin on his European tour in 1895 and 1896. Scriabin made his first appearance in Paris at a concert of his works on Jan. 15, 1896. The Paris reviews were astonishingly appreciative. His appearances in Russia were less decisively successful. Among his piano pieces the Nocturne for left hand alone was liked best.

In 1897, Scriabin completed his first work of considerable dimensions, a concerto for piano and orchestra. He played it for the first time on Oct. 23, 1897, at a Philharmonic Orchestra

concert in Odessa. The orchestra was under the direction of Scriabin's Conservatory teacher, Safonoff. In the same year, Scriabin married Vera Isakovitch, a brilliant pianist, who became the chief interpreter of his music. On Jan. 31, 1898, husband and wife played a concert of Scriabin's music in Paris, dividing the program between them.

Also in 1897, Scriabin received the Belaieff prize of 1,000 roubles for his piano compositions, Opus 3, 4, 6, 7 and 9. At different times later on, Belaieff granted Scriabin other prizes for compositions which he had himself published: 500 roubles in 1899, the same amount in 1900, 1,000 roubles in 1901, 1,000 roubles in 1902, and 1,500 roubles in 1903. It must be said that these prizes were sent to Scriabin by Stasoff, who referred to the donor as a "mysterious lover of the Russian musical school, who prefers to remain anonymous." There is no doubt that Scriabin knew the identity of his beneficent patron. Without any such anonymity, Belaieff also presented Scriabin with a grand piano, and even a trunk for his travels.

In 1898, Scriabin received an invitation from the Moscow Conservatory to teach piano there. He was not a great teacher, or even a good teacher, but his former pupils always remembered his inspiring interpretations, often with a programmatic story, of Beethoven and Chopin. In 1903, Scriabin left the professorship of the Conservatory and never resumed his pedagogical activities.

In 1899, Scriabin composed his first orchestral work. It was *Réverie*. Its performance on March 24, 1899, in Moscow, under the direction of Safonoff, was so successful that the work had to be repeated. In 1900, Scriabin embarked on his First Symphony, in six movements, of which the last was with chorus. The first five movements were given in Moscow on Nov. 11, 1900, conducted by Liadoff, and a complete performance took place in Moscow on March 29, 1901. Safonoff, who had by now become a great champion of Scriabin's music, conducted.

The choral finale of the First Symphony was written to a text by the composer himself—a philosophical poem on art and religion. The poem was significant not because of any specific literary or philosophical virtue, but because it determined the future evolution of Scriabin's musical ideals towards a universal art that was to include all five senses, and grow into a kind of "Mystery," in which religion was regarded as an aspect of art.

Scriabin was not a student of philosophy, and read only easy books and articles on theosophy that were in vogue among the Russian intelligentsia in Moscow early in the century. The current tastes of that time varied from extreme individualism to mystical universalism. Nietzsche was particularly popular as a representative of individualistic philosophy. In some circles these trends were tinged with reactionary sentiment in politics, but Scriabin did not concern himself with political application of these philosophical doctrines.

In music, Scriabin was particularly influenced by Wagner. He admired Chopin and Liszt, and was opposed to Tchaikovsky, whom he regarded as trivial. He was interested in Richard Strauss, and particularly in his theme-motives. The art of counterpoint of motives found its application in the first movement of Scriabin's Second Symphony, where six motives of the exposition are brought into conjunction. This Second Symphony was a step forward in Scriabin's system of harmony. When it was performed by Safonoff in Moscow on April 3, 1903, the audience was perplexed. There were some hisses and boos, but on the whole, the symphony was received favourably by the public and by the press.

In the meantime, Scriabin began to experience material difficulties, despite the fact that he received numerous grants from Belaieff in the form of special prize money. He had four children, and he was not accustomed to economy. In 1903, he found a Mæcenas. It was Madame Morozoff, of a well-known

and wealthy family in Moscow, who promised him an annual stipend of 2,400 roubles. This unexpected money enabled him to go abroad with his family.

In the spring of 1904, he settled on the Lake of Geneva. There he began the composition of his Third Symphony, *The Divine Poem*. The philosophical idea underlying this symphony is that creative art is the product of divine play. In Switzerland, Scriabin thought seriously of building a temple, in which the new gospel of a triune synthesis—art, philosophy, and religion—would be enunciated. The Third Symphony was completed in the fall of 1904, and was performed on May 29, 1905 in Paris. Artur Nikisch conducted. Expenses for the concert and the conductor's fee, amounting to 3,000 roubles, were paid by the self-same Mæcenas, Mme. Morozoff.

The following explanation was given in the program book of the Paris concert: "*The Divine Poem* represents the evolution of the human spirit, wrested from a past of beliefs and mysteries which it surmounts and destroys, attaining, after having traversed pantheism, the joyous affirmation of its liberty and of its unity with the universe." The symphony is subdivided into three parts. The first, subtitled *Luttes*, portrays the struggle between man as a slave of a personal god, and a masterman, man-god. The second part, *Voluptés*, symbolizes the dissolution of man's personal self in nature, through the medium of sensuous passion. The third part, *Jeu Divin*, is the apotheosis of a free man, a spirit creating the universe by an act of will.

Harmonically, the idiom of *The Divine Poem* remains Wagnerian but a new and individual element is added. Thematic material consists of expressive upsurging melodic phrases, projected against sustained pedal notes, and resolving, after long-drawn suspensions, into a major tonality.

The Third Symphony established Scriabin's name in musical circles abroad. The Paris performance was given at the height of the Russian defeats in the war with Japan, and the

Russian ambassador who was present at the concert is said to have remarked: "We suffer defeats in war, but we are victorious in art."

Stasoff, the great champion of the Russian national school, wrote emotionally to Scriabin on March 13, 1906, after a performance of *The Divine Poem*: "With this symphony you have grown tremendously. You have become quite a musician. Of course, there is still not a little of Richard Wagner, but also there is a great deal of Alexander Scriabin. What problems! What a plan! What power! What passion and poetry! And the orchestra! How wonderful, mighty, powerful, at times tender and ravishing, and then brilliant!"

The year 1905 was marked by a great emotional event in Scriabin's life: without divorcing Vera Isakovitch, he went to live with Tatiana Schloezer, sister of the writer and critic, Boris Schloezer. Of this union, there were two children, a girl born in 1905, and a boy born in 1908. This boy, Julian, was tragically drowned in Kiev in 1919. He was greatly talented, and his piano pieces reflected the harmonic idiom of the last works of his father.

Financial difficulties once more beset Scriabin. He was living in Italy with his new family. Belaieff was dead, and the administrators of his publishing house confined themselves to the payment of royalty per copy sold. Scriabin decided to approach other publishers. The only publisher of liberal beliefs was Jurgenson, but Scriabin's negotiations with him were not successful. Scriabin sent some of his piano compositions to Zimmermann in Leipzig, but received a comical reply to the effect that several professors of music to whom Zimmermann had shown the manuscript thought poorly of the pieces, and that he would not venture to publish them; however, Zimmermann was willing to accept from Scriabin melodic waltzes in a popular vein at 25 roubles each.

In 1906, Scriabin went to America at the invitation of Mo-

dest Altschuler, conductor of the Russian Symphony Society in New York. On Dec. 20, 1906, this organization gave the first American performance of Scriabin's *Divine Poem*. Scriabin appeared as soloist in piano recitals in New York, Chicago, Detroit, and other cities. At that time, Scriabin's old teacher, Saffonoff, conducted the New York Philharmonic. An admirer of early works of Scriabin, he was less enthusiastic over the later ones. Besides, he could not reconcile himself to the fact that Scriabin openly lived with Tatiana Schloezer (who joined Scriabin in New York in January, 1907), although they could not hope to be married, inasmuch as Scriabin's first wife refused to give him a divorce. J. Engel in his detailed account of Scriabin's life, published in the Russian magazine, *Musicalnyi Sovremennik* in 1916, states that "in March, 1907, the Scriabins were compelled to leave New York for the same reasons of American civic hypocrisy that drove Maxim Gorky out of the country some time before. At three o'clock at night, the Scriabins learned from Altschuler about the unpleasantness that threatened them on the very next day. They packed during the night, and at eight o'clock in the morning boarded a steamer for Europe."

An investigation conducted by this writer in the Immigration Bureau in Washington has, however, failed to discover any proposed action of the authorities against the Scriabins, although technically they could be prosecuted for moral turpitude. Since no official action seems to have been contemplated, either the Scriabins had acted as a precaution against such an action, or, what is much more probable, the situation was the outcome of exaggerated gossip.

From America, Scriabin went to Paris. They attended the "Grand Russian Historical Concert" organized by Diaghileff in May, 1907. Among Scriabin's works, his Piano Concerto was performed by Josef Hofmann (May 23, 1907), and *The Divine Poem* (May 30, 1907) was conducted by Nikisch.



After his return from America, Scriabin completed the score of *Le Poème de l'Extase*. This work marked a new departure in Scriabin's harmonic language. Starting with Wagnerisms, and proceeding towards new harmonies by means of chromatic alterations of the dominant-ninth chord, Scriabin arrived at a point where tonality was all but dissolved in constant chordal shifts. In his piano piece, *Désir*, Op. 57, tonality vanishes completely, giving way to a succession of altered ninth-chords, with a strong feeling of the dominant, but with no tonic to follow that dominant. The suspended major seventh chord in the opening of *Désir* resolves into a chord identical with the second four-part chord of the *Tristan* Prelude. This chord, composed of whole tones, and known in conventional harmony textbooks as a chord of the augmented sixth, plays an important role in Scriabin's new system of harmony, alongside of the chromatically altered dominant-ninth chord. In *Prometheus*, the two chords, that of the augmented sixth and the dominant-ninth chord, are amalgamated into a six-tone harmony, C, F-Sharp, B-Flat, E, A, and D, which Scriabin postulated as a mystical chord pertinent to his idea of universal art. He also attempted to explain this chord post facto as the chord of natural overtones, entirely disregarding the fact that such overtones do not appear in the tempered scale. A curious by-product of Scriabin's chord formation is the "five-story chord" in the Seventh Piano Sonata, which consists of five notes, D-Flat, F-Flat, G, A, and C, repeated in five octaves, or 25 notes in all.

*Désir*, which was composed at the same time as *The Poem of Ecstasy*, ends on an unresolved augmented-sixth chord over the pedal point of the tonic and dominant. *The Poem of Ecstasy*, however, ends on a forceful reassertion of C major which is sustained for 53 bars in the coda. *The Poem of Ecstasy* was composed at the request of Altschuler, and was conducted by him in New York on Dec. 10, 1908. The reception was dubious. The New York *Sun* commented irreverently that, al-

though the composition "was heralded as a foster-child of theosophy," it sounded "more like several other things than ecstasy." The first Russian performance of *The Poem of Ecstasy* took place in St. Petersburg on Feb. 1, 1909.

Scriabin continued to write piano pieces with great regularity, but he was never tempted to write any chamber music. He wrote only one song, at the age of twenty-two, as a dedication to a fifteen-year-old girl, Natalie Sekerina. The song was written to his own text: "I wish I could spend a moment in your soul as a beautiful dream."

The titles of the piano pieces reflect Scriabin's preoccupation with theosophy and demonology (*Poème Tragique*, *Poème Satanique*), and sublimated eroticism (*Désir*, *Caresse Dansée*). *The Poem of Ecstasy* has elements of both universalism and eroticism, and the conventional Italian tempo marks are here replaced by descriptive indications in French, *avec délice*, *avec une ivresse toujours croissante*, *presque en délire*, etc.

Scriabin's piano sonatas do not carry programmatic subtitles, but each one expresses a certain phase of Scriabin's personal philosophy. At some concerts, Scriabin had an explanatory note printed in the program. (Some of these descriptions may have been written by Tatiana Schloezer.) Thus, the Third Sonata bore a subtitle, *États d'Âme*, in the program of Scriabin's concert in Brussels on Nov. 8, 1906. The finale of this Sonata was interpreted as the "formidable voice of man-god whose chant of victory resounds in triumph."

In 1907, Scriabin was without a publisher. His fifth Sonata, composed at that time, was published by the author himself, at his own expense. In the spring of 1908, Serge Koussevitzky invited Scriabin to join his newly-founded publishing firm for Russian music. Scriabin received a five-year guaranty from Koussevitzky at 5,000 roubles annually. Ostensibly this guaranty, which was more than twice the stipend granted to Scriabin by Mme. Morozoff earlier in his career, was to give Scria-

bin security to write his great "Mystery Play." Essentially, it was prompted by Koussevitzky's desire to lend a helping hand to a great composer.

In 1910, Scriabin returned to Moscow. There were numerous performances of *The Divine Poem* and *The Poem of Ecstasy*. Koussevitzky became an ardent propagandist of Scriabin's music and Scriabin appeared frequently in concerts. But he was lagging behind in his plans for composition, despite, or, perhaps, because of his newly-won security. Thus in Koussevitzky's program of Feb. 2, 1910, two new works of Scriabin were announced for the following concert three weeks later: *Prometheus* and *Symphonic Dances*. *Prometheus* was not performed until a year later, and the *Symphonic Dances* never materialized. On May 4, 1910, Koussevitzky undertook a musical tour down the Volga River on a specially chartered steamer, and engaged Scriabin as a soloist in his Piano Concerto.

On March 15, 1911, Koussevitzky gave the first performance of Scriabin's *Prometheus*. The score of this work included an important piano part, performed by the composer himself, and called for a mixed choir. A curious feature was the inclusion of the part (omitted in Koussevitzky's performance) for a "luce" or "clavier à lumières." This instrument, which existed as yet only in Scriabin's imagination, was to create colours for every change of mood in the score, possibly by projecting coloured lights into the hall, and by mixing these lights in contrapuntal fashion, as indicated in the part.

The association with Koussevitzky came to an unexpected end because of a financial disagreement concerning Scriabin's fees as a soloist at Koussevitzky's concerts. Scriabin believed that he was lending brilliance and importance to Koussevitzky's concerts beyond the monetary value received, but Koussevitzky thought differently. They never met again, although Koussevitzky continued to perform Scriabin's works and helped his family after Scriabin's death.

Scriabin also broke off relations with Koussevitzky's publishing firm, and in 1912 signed a contract with Jurgenson, by which the publisher guaranteed Scriabin 6,000 roubles of annual income from his works for a period of four years. But Scriabin died before the expiration of this contract. His last sonatas, Nos. 8, 9, and 10, important in the development of his style of the later period, were published by Jurgenson, along with other piano pieces.

Scriabin's symphonic works were now widely performed. Among Russian conductors who put Scriabin's works on their programs were Alexander Siloti and Emil Cooper. There also were performances abroad. Mengelberg conducted a concert of Scriabin's works in Amsterdam on Oct. 27, 1912, with Scriabin as soloist. Sir Henry Wood gave a double performance of *Prometheus* with Scriabin at the piano in London on Feb. 1, 1913. In England, Scriabin's music spread and greatly influenced the young British school of composers. Even after Scriabin's death, England stood in the foreground of the Scriabin movement abroad. From England the Scriabin cult was transplanted to America.

Interest in Scriabin's music in Anglo-Saxon countries is still strong, but not in continental Europe. In Russia, Scriabin was a living force in the early years of the Revolution, but the subsequent change of style towards more explicit and more nationally characteristic musical forms in Russia greatly diminished Scriabin's influence on young Russian composers. His importance as an innovator and creator of a new pianistic style is, however, recognized by the Soviet critics. On the 25th anniversary of Scriabin's death, many of the Soviet newspapers devoted long articles to him, and a memorial volume was published in Moscow.

Scriabin welcomed the outbreak of the World War in 1914. He felt that it was a cataclysm that would electrify the world, and would serve as a prelude to the creation of his

"Mystery Play," or rather to the "Preliminary Act" to that project. The text to this "Preliminary Act," couched in mystical language, Scriabin had already written, and read to several Russian philosophical writers.

On Feb. 9, 1915, he gave a concert recital in Moscow for the benefit of Serbian victims of the war. He then went to Petrograd where he appeared in three concerts of his music. At the last concert, on April 15, 1915, he played his last opus numbers, 73 and 74. These brief compositions (*Guirlandes*, *Flammes Sombres*, and particularly the Preludes of Opus 74) signalize a possible new development in Scriabin's æsthetic faith, a spirit of economy, attenuation, and sublimation of his harmonic language, a development that was stopped by his death in his Moscow home at 8:05 on the morning of April 27, 1915. Scriabin's death was caused by blood poisoning, consequent upon a carbuncle on the upper lip. He was 43 years old.

## CATALOGUE OF Scriabin's WORKS

(Dates in parentheses indicate year of publication)

### FOR ORCHESTRA

- Rêverie*, Op. 24 (1899). First performance, Moscow, March 24, 1899.  
 Symphony No. 1, in E Major, in six movements for orchestra and chorus, Op. 26 (1900). Five movements performed in Moscow, Nov. 11, 1900; first complete performance, Moscow, March 29, 1901.  
 Symphony No. 2, in C Minor, Op. 29 (1903) in five movements. First performance, St. Petersburg, Jan. 25, 1902.  
 Symphony No. 3 (*The Divine Poem*), in C Major, Op. 43 (1905). First performance, Paris, May 29, 1905.  
*Le Poème de l'Extase*, Op. 54 (1908). First performance, New York, The Russian Symphony Orchestra, Dec. 10, 1908.  
*Prometheus (The Poem of Fire)*, Op. 60, for orchestra, piano, organ, choruses, and keyboard of light (*clavier à lumières*) (1913). First performance at Koussevitzky's concert in Moscow, March 15, 1911.

### CONCERTOS

- Concerto for Piano and Orchestra, Op. 20 (1897). First performance, with the composer at the piano, Oct. 23, 1897, in Odessa.

## FOR PIANO

Valse, Op. 1 (1893).

*Trois Morceaux*, Op. 2, 1. *Etude*. 2. *Prélude*. 3. *Impromptu à la Mazur* (1893).

Ten Mazurkas, Op. 3 (1893).

*Allegro Appassionato*, Op. 4 (1894).

Two Nocturnes, Op. 5 (1893).

Sonata No. 1, Op. 6 (1895).

*Impromptu à la Mazur*, Op. 7 (1893).

Twelve Etudes, Op. 8 (1895).

Prelude and Nocturne for the left hand alone, Op. 9 (1895).

Two Impromptus, Op. 10 (1895).

24 Preludes, Op. 11 (1897).

Two Impromptus, Op. 12 (1897).

Preludes, Op. 13 (1897).

Impromptus, Op. 14 (1897).

Preludes, Op. 15 (1897).

Preludes, Op. 16 (1897).

Preludes, Op. 17 (1897).

*Allegro de Concert*, Op. 18 (1897).

Sonata No. 2, Op. 19 (1898).

Polonaise, Op. 21.

Four Preludes, Op. 22 (1898).

Sonata No. 3, Op. 23 (1898).

Nine Mazurkas, Op. 25 (1899).

Preludes, Op. 27 (1901).

*Fantaisie*, Op. 28 (1901).

Sonata No. 4, Op. 30 (1904).

Four Preludes, Op. 31 (1904).

Two *Poèmes*, Op. 32 (1904).

Preludes, Op. 33 (1904).

*Poème Tragique*, Op. 34 (1904).

Preludes, Op. 35 (1904).

*Poème Satanique*, Op. 36 (1904).

Preludes, Op. 37 (1904).

Valse, Op. 38 (1904).

Preludes, Op. 39 (1904).

Mazurkas, Op. 40 (1904).

*Poème*, Op. 41 (1904).

Etudes, Op. 42 (1904).

*Poèmes*, Op. 44 (1905).

Three *Morceaux*, Op. 45, 1. *Feuillet d'album*. 2. *Poème Fantastique*.  
3. Preludes (1905).

- Scherzo, Op. 46 (1905).  
*Quasi-valse*, Op. 47 (1905).  
 Preludes, Op. 48 (1906).  
 Three *Morceaux*, Op. 49, 1. *Etude*. 2. *Prélude*. 3. *Réverie* (1906).  
 Four *Morceaux*, Op. 51, 1. *Fragilité*. 2. *Prélude*. 3. *Poème ailé*. 4. *Danse Languide* (1907).  
 Three *Morceaux*, Op. 52, 1. *Poème*. 2. *Enigme*. 3. *Poème Languide* (1908).  
 Sonata No. 5, Op. 53 (1911).  
 Four *Morceaux*, Op. 56, 1. *Prélude*. 2. *Ironies*. 3. *Nuances*. 4. *Etude* (1908).  
 Two *Morceaux*, Op. 57, 1. *Désir*. 2. *Caresse Dansée* (1908).  
*Feuillet d'Album*, Op. 58 (1911).  
 Two *Morceaux*, Op. 59, 1. *Poème*. 2. *Prélude* (1912).  
*Poème Nocturne*, Op. 61 (1912).  
 Sonata No. 6, Op. 62 (1912).  
 Two *Poèmes*, Op. 63, 1. *Masque*. 2. *Etrangeté* (1913).  
 Sonata No. 7, Op. 64 (1913).  
 Three *Etudes*, Op. 65 (1913).  
 Sonata No. 8, Op. 66 (1913).  
 Preludes, Op. 67 (1913).  
 Sonata No. 9, Op. 68 (1913).  
 Two *Poèmes*, Op. 69 (1914).  
 Sonata No. 10, Op. 70 (1914).  
 Two *Poèmes*, Op. 71 (1914).  
*Vers la Flamme*, Op. 72 (1914).  
 Two *Danses*, Op. 73, 1. *Guirlandes*. 2. *Flammes Sombres* (1914).  
 Preludes, Op. 74 (1914).

## UNPUBLISHED EARLY WORKS FOR PIANO

- 1885: Four *Fantasiestücke*.  
 1886: Nocturne; Impromptu; Three Scherzos; Three Waltzes; *Marche funèbre*.  
 1887: Six *Etudes*; Variations; Fantasy; Sonata; Nocturne; Mazurka; Valse Impromptu; Ballade.  
 1888: Three Nocturnes; Hungarian Rhapsody; Waltz; March.  
 1889: Waltz; Eight Mazurkas; *Polacca*; Etude; Impromptu; Sonata; Fantasy; Two Scherzos; Fantasy for piano and orchestra.  
 Piano Pieces, Op. 50 and Op. 55.

## UNPUBLISHED EARLY WORKS FOR ORCHESTRA

- Suite for string orchestra (1889).  
 Rondo (1889).

Symphonic Poem (1890).

(This list was compiled by Scriabin himself, and is preserved in the Scriabin Museum in Moscow.

POSTHUMOUS PUBLICATIONS

Song to Scriabin's own words: "I wish I could spend a moment in your soul as a beautiful dream" (1894).

*Sonata-Fantasie* for piano, published in the Scriabin anniversary issue of *Sovietskaya Musica*, April, 1940.



# DMITRI SHOSTAKOVICH

BY *Nicolas Slonimsky*

DMITRI SHOSTAKOVICH was born in Leningrad (then St. Petersburg) on Sept. 25, 1906, and thus was barely eleven years old at the time of the Soviet Revolution. He belongs, then, to the generation of Russian composers whose adolescence and adult life have passed under the Soviet regime. Undoubtedly, his is the most brilliant name among Soviet composers.

Shostakovich studied at the St. Petersburg Conservatory with Nikolaeff (piano), Sokoloff (harmony and counterpoint), and Steinberg (composition). He began composing at an early age, and at thirteen wrote a Scherzo for orchestra. He graduated in piano in 1923, and in composition in 1925. The first public performance of his music took place in Leningrad on May 12, 1926, when his Symphony No. 1 in F Minor was performed under the direction of Nicolai Malko. This symphony, composed when Shostakovich was nineteen years old, has proved the most durable and the most successful of his works, and has since held a permanent place in the orchestral repertoire not only in Russia, but also in the United States. Academic in its form, and couched in the orthodox four movements, it is, however, very original in its melodic and rhythmic elements. Its themes are alternately gay, to the point of boisterousness, and lyrically meditative, tending at times toward undisguised sentimentality.

These two contrasting elements remain the chief characteristics of Shostakovich's music. Often the gaiety of the first element reaches pure grotesque, while the meditative quality

approaches the sentimentality of a Russian gipsy song. Superseding both, there is a dramatic power in Shostakovich's music, in a twentieth-century Beethoven manner. In common with other Soviet composers, Shostakovich regards Beethoven as a model of true "people's music," and applies Beethoven's fundamental qualities of drama, humour, and sentiment to the new uses.

Shostakovich's Second Symphony represents his first attempt to inject social meaning into music. It is subtitled, *Dedication to October*, with reference to the October Revolution (November, according to the new style of Russian Calendar), and it was first performed at the tenth anniversary of the Revolution, Nov. 6, 1927, in Leningrad. This symphony has a choral ending with the text of a Soviet poet, glorifying Lenin and the Revolution. The harmonic and contrapuntal idiom of the Second Symphony is constructivist, or formalist, to use the term critically applied by Soviet musicians to this type of writing. Shostakovich here uses, for instance, such formal patterns as a nine-part canon on a chromatic theme, in which different instruments enter at the interval of a sixteenth note, so that, in the end, chords of nine chromatics move in parallel blocks. Another instance of formal complexity is polyrhythmic counterpoint of two, three, four, and five notes to a beat. He introduces a factory whistle in the orchestration.

*The Nose*, an opera written at the same period as the Second Symphony, also belongs to the constructivist type of composition. Shostakovich had absorbed the lessons of contemporary German opera, and the technique of writing of Schönberg, Křenek, Hindemith and Alban Berg. Operas and orchestral works by these western masters were widely performed in Leningrad in the late twenties, and Shostakovich had the opportunity to study their effect. For his text, Shostakovich selected Gogol's fantastic tale of the nose which became detached from a customer's face in a barber's chair, and

began to live an independent life as a petty government official. Although the orchestra of the opera is a small one, the percussion instruments are greatly increased in number. The part of the Nose itself is to be sung with the nostrils closed, to produce a nasal effect. When the opera was presented for the first time in Leningrad on Jan. 13, 1930, the direction of the theatre thought it prudent to announce it as an "experimental spectacle."

Equally satirical is Shostakovich's first ballet, *The Golden Age*, produced in Leningrad on Oct. 26, 1930. The ballet represents the dissolute atmosphere of a large capitalistic city, and among the characters there is a Fascist. Shostakovich often works on several compositions at the same time—a symphony, an opera, a piece of chamber music. At the time he was writing *The Golden Age*, he was also composing one of his most important works, his Third Symphony.

As in the Second Symphony, so in the Third (subtitled *May First*) Shostakovich uses a choral ending, as a Soviet equivalent of the *Ode to Joy* in Beethoven's Ninth Symphony, a tribute to the new social regime. Regarding his attitude, Shostakovich made a statement to the *New York Times* of Dec. 5, 1931: "I am a Soviet composer, and I see our epoch as something heroic, spirited, and joyous. . . . Music cannot help having a political basis—an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes. Only Beethoven was a forerunner of the revolutionary movement."

Both the satirical and dramatic elements find their expression in Shostakovich's opera *Lady Macbeth of the District of Mzensk*, which he himself described as a "tragic satire." It was written between 1930 and 1932, and first produced in Leningrad, on Jan. 22, 1934. The book, taken from a short story by

the Russian Nineteenth Century writer, Leskov, portrays a strong-willed woman who, stifled in her ambition, and seeking an outlet for her energies, poisons her husband at the instigation of her lover. In the introduction to the program book of the opera, Shostakovich states his intention to treat the Russian *Lady Macbeth* as "a positive character, deserving the sympathy of the audience." Concerning the musical idiom of the opera, he writes: "The musical development is projected on a symphonic plan, and in this respect my opera is not an imitation of old operas, built in separate numbers. The musical interludes between the scenes are continuations and developments of the preceding musical idea, and have an important bearing on the characterization of the events on the stage."

The opera, which was performed in Leningrad under the title *Katherina Izmailovna*, after the name of the heroine, was extremely successful, and the press hailed it as the greatest achievement of Soviet operatic art. It was produced in America at the Metropolitan Opera House on Feb. 5, 1935 by the Cleveland Orchestra, Artur Rodzinski conducting, and singers of Art of Musical Russia. The production was more realistic than in Russia, and the symphonic interlude, with suggestive trombone glissandos, while the lovers retire behind the curtains of a bedroom on the stage, scandalized many.

But what seemed the peak of Shostakovich's popular achievement nearly proved his artistic undoing. On Jan. 28, 1936, *Pravda*, the organ of the Communist Party of the Union of Soviet Socialistic Republics, published an article, condemning the opera and its tendencies, and raised the question, fatal to a Soviet composer, whether the success of *Lady Macbeth* among the bourgeois audiences abroad was not due to its confused and politically neutral ideology, and to the fact that it "tickled the perverted tastes of the bourgeois audience by its jittery, noisy, and neurotic music." The opera was accused of vulgar naturalism and æsthetic snobism. The writer of the article was

outraged by the attempt to "solve all problems on the merchant twin bed," and by the author's expressed sympathy with the murderous heroine. The article had a profound effect on Soviet musicians, and opened a series of discussions in which not only Shostakovich himself, but also his erstwhile exegetes were attacked. It must be said, however, that performances of the opera continued in Leningrad, though not in Moscow, and Shostakovich's teaching positions were not imperilled by the wave of criticism.

Shostakovich's ballet, *The Limpid Stream*, picturing life on a Soviet collective farm, and originally produced in Leningrad on June 4, 1935, was similarly condemned in another *Pravda* article, after its Moscow production. This time Shostakovich was accused of over-simplification and a flippant treatment of Soviet characters. His position was thus placed in double jeopardy, both for his innovation, and his simplification. The Leningrad publication, *The Worker and the Theatre*, described Shostakovich as "the foremost representative of tendencies harmful to Soviet art: pathological naturalism, eroticism, and formalistic fastidiousness, as in *Lady Macbeth of the District of Mzensk*, and, at the same time, primitivistic schematicism, as in *The Limpid Stream*."

Although Shostakovich publicly expressed agreement with the points of the *Pravda* articles, he found it extremely difficult to reform his musical lines, and to formulate a new stylistic credo. The Fourth Symphony which he wrote in that difficult year, 1936, was put in rehearsal by the Leningrad Philharmonic in December, 1936, but was withdrawn by the composer after he heard it and observed the reactions of the players.

Despite this additional setback, Shostakovich set to work on a new symphony, his Fifth. It was performed by the Leningrad Philharmonic on Nov. 21, 1937, and provoked bursts of enthusiasm in the press. The English-language newspaper, *Moscow Daily News*, carried a long despatch from Leningrad

which described the new Symphony as "a work of great depth, with emotional wealth and content," and welcomed the liberation of the composer from the "fetters of musical formalism." The Soviet writer Alexei Tolstoy wrote emotionally in *Izvestia* of "the sense of joy, of happiness that bubbles in the orchestra, and is carried into the hall like a spring breeze," and spoke of the Symphony as satisfying the chief requirement of the art of socialist realism, the self-formation of the individual in society. The aviator Gromoff, celebrated for his flight to America over the North Pole, joined the professional reviewers in their praise for Shostakovich, and his newly-found symphonic style. The Fifth Symphony quickly became as popular as the First. It had its American premiere at a broadcast concert of the National Broadcasting Company, in New York, on April 9, 1938, Artur Rodzinski conducting.

The Fifth Symphony does not represent a radical departure from Shostakovich's highly individual style, but rather summarizes all its most striking qualities, and infuses the music with great dramatic and dynamic power. Its four movements follow the classical model, and its opening bars are ostentatiously Beethoven-like, but the essence is Shostakovich's. The two chief characteristics of his talent, the rhythmic vitality and a song-like nostalgia, once more assert themselves as powerful incentives to musical pleasure.

In an interview published in the Moscow paper, *Soviet Art*, of Nov. 20, 1938, Shostakovich announced his plans for a choral symphony, which he visualized as a monumental work dedicated to the memory of Lenin, with the text by national poets of the Caucasus. These plans did not materialize, and when his Sixth Symphony came to performance, in Moscow, on Dec. 3, 1939, it was a different work, without chorus, and without Lenin's name. The work was only moderately successful, but the reception at subsequent performances raised it in popularity almost to the level of the Fifth. Written in a

romantic vein, it is as infallibly "effective" as most of Shostakovich's music.

Shostakovich is as successful in his chamber music as in his symphonies. Invariably, he adheres to the classical model, usually in four movements, with an allegro in sonata form, a slow second movement, a scherzo, and a brilliant finale. The writing for the instruments is always clear, and not over-difficult technically. There are some characteristic devices, such as a glissando in the string instruments, and the use of extreme registers in unison. Of chamber music, the important works are the Cello Sonata (1934), the String Quartet (1938) and the Piano Quintet (1940). The performance of the Quintet at the November, 1940 Festival in Moscow, with the composer at the piano, was the occasion of critical jubilation almost as great as after the performance of the Fifth Symphony. On March 15, 1941, the Soviet Government granted Shostakovich a "Stalin prize" of 100,000 roubles for the composition of the Quintet. Another recipient was Miaskovsky, who received a prize for the same amount for his 21st Symphony.

## CATALOGUE OF SHOSTAKOVICH'S WORKS

### FOR THE THEATRE

- Opus 15. *The Nose*, opera in three acts after Gogol (1927-28). Lithographed. First performance: Leningrad, Jan. 13, 1930.
- 22. *The Golden Age*, ballet in three acts (1929-30). A suite from this ballet was published by the Music Section of the State Publishing House in 1934. First performance: Leningrad, Oct. 26, 1930.
- 24. Music to Bezimensky's comedy, *The Shot* (1929), MS.
- 25. Music to the drama by Gorbenko and Lvova, *The Virgin Soil* (1930), MS.
- 27. *Bolt*, ballet in three acts (1930-31). First performance: Leningrad, April 8, 1931, MS.
- 28. Music to Piotrovsky's play, *Rule Britannia* (1931), MS.
- 29. *Lady Macbeth of the District of Mzensk*, opera in four acts (1930-32). The piano score published by the Music Section

of the State Publishing House in 1935. First performance: Leningrad, Jan. 22, 1934.

- Opus 31. Music to the revue *Conditionally Killed*, by Voevodin and Riss (1931), MS.
32. Music to *Hamlet* (1931-32), MS.
37. Music to *The Human Comedy*, after Balzac (1933-34), MS.
39. Ballet, *The Limpid Stream*, in three acts (1934). First performance: Leningrad, June 4, 1935, MS.
44. Music to Afinogenov's play, *Salute to Spain* (1936), MS.
19. Incidental music to Mayakovsky's comedy, *The Bedbug* (1929), MS.

#### FOR ORCHESTRA

- Opus 1. Scherzo in F-Sharp Minor for orchestra (1919),\*\* MS.
3. Theme with Variations for orchestra (1920-22),\*\* MS.
7. Scherzo in E-Flat Major for orchestra (1923),\*\* MS.
10. Symphony No. 1 in F Minor for orchestra (1924-25). Published by the Music Section of the State Publishing House in 1926. First performance: Leningrad, May 12, 1926.
14. Symphony No. 2, Dedicated to the October Revolution (1927). Published by the Music Section of the State Publishing House in 1927. First performance: Leningrad, Nov. 6, 1927.
16. *Tabiti-Trot* (Orchestral transcription, 1928). Manuscript lost.
17. Two pieces by Scarlatti for a wood-wind ensemble. (Orchestral transcription, 1928). Manuscript lost.
18. Music for the film *The New Babylon* (1928-29), MS.
20. Symphony No. 3, *May First* (1930). Published by the Music Section of the State Publishing House in 1932. First performance: Leningrad, November, 1930.
23. Two pieces for orchestra (1929),\*\* MS. (1) Entr'acte (2) Finale.
26. Music to the film *Alone* (1930), MS.
30. Music to the film *Golden Mountains*. A suite from this music published by the Music Section of the State Publishing House in 1935.
33. Music to the film *Passerby* (1932), MS.
36. Music to the film *Tale of a Priest and his Dumb Hired Man* (1934), MS.
38. Suite for jazz orchestra (1934): (1) Waltz (2) Polka (3) Blues. First performance: Leningrad, Nov. 28, 1938, MS.
41. Music to the film *Girl Companions* (1934), MS.
42. Five Fragments for orchestra (1935),\*\* MS.



- Opus 43. Symphony No. 4 for orchestra (1935-36),\*\* Put in rehearsal by the Leningrad Philharmonic in December, 1936, but withdrawn by the composer.
45. Music to the film *Maxim's Return* (1936-37), MS.
47. Symphony No. 5 for orchestra (1937). Published by the Music Section of the State Publishing House in 1939. First performance: Leningrad, Nov. 21, 1939.
48. Music to the film *The Days of Volotchaevo* (1936-37).
50. Music to the film *Vyborg District* (1938), MS.
51. Music to the film *Friends* (1938), MS.
52. Music to the film *A Great Citizen*, first series (1938), MS.
53. Music to the film *The Man with a Gun* (1938), MS.
54. Symphony No. 6 for orchestra (1939). First performance: Moscow, Dec. 3, 1939. Published by the Music Section of the State Publishing House in 1941.
55. Music to the film *A Great Citizen*, second series (1939), MS.
56. Music to the film *Silly Little Mouse* (1939), MS.

## CHAMBER MUSIC

- Opus 8. Trio for piano, violin, and cello (1923),\*\* MS.
9. (1) Fantasy (2) Prelude (3) Scherzo for Cello and Piano (1923-24),\*\* MS.
11. Two pieces for string octet (1925): (1) Prelude (2) Scherzo. Published by the Music Section of the State Publishing House in 1927.
40. Sonata for cello and piano (1934). Published by Triton, Leningrad.
49. String Quartet (1938). Published by the Leningrad Music Section of the State Publishing House in 1940. First performance: Leningrad, Oct. 10, 1938.
57. Quintet for piano and string quartet (1940). Published by the Union of Soviet Composers in 1941. First performance: Moscow, Nov. 23, 1940.

## CONCERTOS

- Opus 35. Concerto for piano and orchestra (1933). Published by the Music Section of the State Publishing House in 1934. First performance: Leningrad, Oct. 15, 1933.

## SONGS

- Opus 4. (1) *The Grasshopper and the Ant* (2) *The Jackass and the Nightingale*, for voice and orchestra, text by Krylov (1922) \*\* MS.

- Opus 21. *Six Songs* to the words by Japanese poets for voice and orchestra. (1) *Love* (2) *Before the Suicide* (3) *Immodest Glance* (4) *For the First and Last Time* (5) *Love* (6) *Death* \*\* MS.
46. *Four Songs* to Pushkin's texts (1936), MS.

This list has been compiled by Shostakovich at the request of the author of the article. Compositions marked with two asterisks have been repudiated by Shostakovich.

# JEAN SIBELIUS

BY *Olin Downes*

JEAN SIBELIUS, a lonely and towering figure in the music of the early Twentieth Century, was born at Hämeenlinna, Finland, Dec. 8, 1865. He is unique among modern composers, which is partly due to his racial heritage and geographical situation. Only Grieg precedes him as a composer internationally representative of the North, and the miniature forms of Grieg match neither the breadth, dimensions, nor epical spirit of the symphonic compositions of Sibelius. When the latter appeared, he had the effect of a gigantic figure striding out of a heroic past either forgotten or existent only in legend. To this it should be added that although Sibelius began as a composer of music evidently reflective of national feeling and racial idiom, he has evolved as an artist to the point where the more obvious insignia of nation and race are metamorphosed in forms which have caused some authorities to rank him as the next symphonist after Brahms and Beethoven.

The roots of his art remain deep in his soil, and its origins stretch far back into the past of his people. In one sense he is a singular anachronism; in another, he is as modern as tomorrow. There are, in fact, within him two very different cultures: the first that of an ancient race of barbarians and Nature worshippers; the second, the very recent culture of Finland of today which is scarcely more than a century old and which represents a new burgeoning on an ancient stem and a development of a civilization intimately related to the most advanced thought of the present. There have been artists in whom such disparate forces conflict and enervate creative power; in

Sibelius there is no such conflict, but a remarkable synthesis, wherein that which is naïve and primitive retains its freshness and force, and finds fulfilment through the masterly art of a thoroughly cultured modern composer.

Sibelius's ancestry is Finnish for many generations with a strong admixture of Swedish blood by marriage. The Finns are a branch of the Ugrian race, which in far off times inhabited the banks of the Volga and controlled a large part of what is now Russia. (A related branch is that of the Magyars, or Hungarians.) In the Nineteenth Century Finland was dominated first by Sweden, then by Russia. As a result of the long rule of Sweden, the Swedish language became the cultured tongue of the nation, and it was not until in 1835 Elias Lönnrot collected and edited in durable form the verses of the national epic, the Kalevala, that the Finnish language was considered as other than the vulgar tongue. Thus the vernacular was the popular speech, while Swedish was the language of literature and the educated public. During the Swedish domination, and afterwards, there was much intermixture of the two races, especially of the upper classes. It is not illogical, therefore, that the Scandinavian element colours the music as well as the ancestry of the composer. This is especially true of the works of his earlier period. But in his own conviction Sibelius is wholly a Finn, and is regarded by the people as their supreme spokesman in art.

His father, Christian Gustaf Sibelius, was a surgeon of the Hämeenlinna territorial battalion; his mother, Maria Carlotta (née Borg), the descendant of a family of soldiers, clergy and government representatives, with a larger percentage of Swedish blood than the father's. The composer was christened Johan Julian Christian, but in his boyhood was called by his friends Janne. In his youth he took the first name of an uncle, a sea captain, who died in Havana in the early 1860's, and who left behind him calling cards inscribed Jean Sibelius. Of great

importance were the formative influences of the composer's youth. From the first, and throughout life, his closest companion has been Nature. Forest and sea became his familiars. As a boy he hunted in the woods, and he gloried in the poems of Ossian. He had excellent education at the Hämeen Lyseo of Hämeenlinna, which was a centre of Finnish culture. He acted in youthful dramatic productions. Scandinavian as well as Finnish myth laid its hand upon him. He was well instructed in classic tongues and literature, read Homer and Horace with enthusiasm, and has always admired the writers of antiquity for their depth of thought and simplicity of expression. Björnson and Strindberg preceded his knowledge of the newer Finnish literature. Sibelius excelled in mathematics; he was fascinated by astronomy. These interests, however, were subordinate to his passion for music.

As a child Sibelius had begun to compose a long time before he had theoretical instruction. He received piano lessons at the age of nine and instruction on the violin at fifteen. He was enamoured of the latter instrument, and did not relinquish the ambition to become a violin virtuoso until his 25th year. By himself he studied composition, principally in the pages of Marx's *Kompositionslehre*. He entered Helsinki University as a law student, but took at the same time special courses at the Conservatory of Music, and in 1885, his second winter as a university student, made the definite decision to follow a composer's career.

Sibelius had shown his teacher at the Conservatory, Martin Wegelius, a youthful attempt at a quartet and other compositions of solo and chamber music. His teacher was sound and somewhat conservative in his methods, and a passionate Wagnerian. Sibelius, however, was never attracted to Wagner. In the early years Grieg and Tchaikovsky were more sympathetic to him. Sibelius graduated from the Conservatory with a suite for strings in A Major and a string quartet in A Minor. These

works were publicly performed in April and May of 1889, and praised by Carl Flodin, foremost Finnish music critic of the day. A stimulating contact developed when Ferruccio Busoni came to teach at the Helsinki Conservatory from 1888 to 1890. Busoni was quick to perceive his young confrère's genius, and was later to introduce some of the compositions of Sibelius in Germany.

At the end of 1889, with a scholarship and government grant of 1,500 marks, Sibelius left Finland to study in Berlin. There he underwent a gruelling course of counterpoint and fugue with Albert Becker. He made further studies in composition and instrumentation with Robert Fuchs, a follower of Brahms, in Vienna. Later, in a consultative rather than formal manner, he worked with Carl Goldmark, who showed the neophyte that he had only the chamber music conception of orchestration. Sibelius did not find his own orchestral style until after his return to Finland. By that time he had experimented, under Goldmark's supervision, with an Overture in E Major, a Piano Quartet in C Major, a *Ballet Scene* for orchestra, and an octet for strings which later furnished him with a principal theme of his tone poem *En Saga*.

How profoundly Sibelius was affected by the spirit of his countrymen may be realized by his course as man and artist when he returned to Finland. Finland of the 1890's was in a fever of patriotic feeling stimulated by the tyrannical acts of the Russian government which aimed at the dissolution of Finnish representation in government, and also at suppression of free speech and right of assembly. The Finnish newspaper, *Päivälehti*, was the mouthpiece of the youth of the day. Its editorial staff numbered leading writers and artists of the rising generation of the period among its members. The meetings of the group became famous, even scandalous to a conservative community after Axel Gallen's painting of the group of young romantics, in convivial assembly, pondering Finland's freedom

and her glorification in art, was exhibited in the city. There is a certain parallel in these circumstances and the spirit of the young German romanticists of the twenties and thirties; there was the same working of the nationalistic spirit in Finnish art.

Sibelius now immersed himself in the verses of the Kalevala and the works of other Finnish poetry, patriotically and revolutionarily minded. It was at this time that he made his first musical setting of material from the Kalevala in the form of *Kullervo*, symphonic poem in five parts, for soli, chorus, and orchestra. This creation of the youth of 26 had an immediate and sweeping success, in spite of the disconcerting novelty of many pages, at its premiere in Helsinki, April 28, 1892. The score is not published, though Sibelius is attached to it, and for more than sentimental reasons. A cursory examination of the manuscript is ample indication of the quality of Sibelius and the direction he was to take as an artist. Notwithstanding inevitable immaturities, the first pen-strokes reveal a new force at work in music, and the composer's poetical spirit and deep feeling for national myth and Nature. Here is the link between Sibelius's student compositions and the great symphonic canvases of his maturity. Here are the fresh, folklike themes and rhythms dictated by the national poetry and song; the sense of mystery and the forest primeval; the elemental power; the original feeling for harmony and for instrumentation singularly suggestive of the northern land. It is significant that when Sibelius visited the wild Carelian country, soon after the completion of the *Kullervo* score, he heard the Kalevala runes sung by the peasants to ancient Finnish melodies, and recognized with astonishment and delight the resemblance that his own musical idiom held to that of his people. Sibelius's themes have often been taken for Finnish folk-melodies. He himself is authority for the statement that he has not used a single Finnish folksong in any of his orchestral works. It is a striking instance of the composer of individual genius speaking, in their own tongue, for

his forefathers.

The year 1892 was an important one in Sibelius's life. In this year he married Aino Järnefelt, of the distinguished Finnish family of leading citizens and artists. In the same year the composer's creative activities were stimulated by the request of the composer and conductor Robert Kajanus that he compose a piece, not too long or difficult of comprehension, for performances by the orchestra of the Conservatory. The result of this request was not precisely what Kajanus had intended. It was the extremely original and unprecedented tone poem *En Saga*, wherein Sibelius is fully revealed as the creator of a new kind of orchestral music. There are measures of introduction as fantastical as northern lights. The huge theme strides upwards through these curious sonorities; barbaric chants materialize from the instruments, and ancestral voices prophesy war. There is a runic lament and a furious climax. Nothing that has appeared in modern instrumentation is simpler or more suggestive to the imagination than the ending, when the solo clarinet is heard as from afar over pulsing harmonies of the muted strings, reinforced by faint rolls of the cymbals, and the indomitable rhythm of a war dance persists until the music passes into silence. This is the utterance of a musician and a bard, which would in and by itself establish the presence of a new genius.

To this time belong also the *Spring Song* for orchestra, sensuous, passionate, and melancholy, and which ends with the curious ringing of great bells; and the four *Lemminkäinen Legends*, after the Kalevala, for orchestra, which include the earlier composed *Swan of Tuonela*. In this work, as in the *Spring Song*, there is a tinge of Grieg, but the mood is deeper and more mystical. *The Swan of Tuonela* was originally a prelude taken from Sibelius's opera, the book by Errko, after a story of the Kalevala, *The Creation of the Boat*. The opera was abandoned, but it furnished the point of departure for the *Lemminkäinen* suite. Another unsuccessful attempt at music



drama was made by Sibelius in 1896, with *The Maid in the Tower*, which had a single performance at a quasi-public entertainment in 1896.

In 1897 the Finnish Senate, then under Russian rule, voted Sibelius an annual pension of 2,000 marks. In 1926 this sum was materially increased by the present Finnish government by unanimous vote of the Parliament.

In 1899 Sibelius travelled in Italy, afterward visiting Munich and Bayreuth, where his opposition to Wagnerism became more confirmed. Returned to Helsinki he began the composition of his First Symphony. This symphony has neither the concision nor the unadulterated originality of later works in the same form, but it is a very arresting work, legendary, dramatic, revolutionary in spirit, and with magnificent stretches of tonal landscape. Sibelius has more than once disavowed the intention of being either programmatic or in any way descriptive in his symphonic works. But this symphony, with its roar of elements and shock of battle, is not easily to be divorced from the period and the environment which produced it, and it is to be remembered that music, coming from a source deeper than the conscious self, may contain things that were not consciously designed by the composer.

The Second Symphony is more sinewy, masculine, and concentrated than the First. It is a consistent growth in Sibelius's sworn direction of truth and simplicity. But the orchestration is not less unusual and effective. The music is by turns pastoral, introspective, sombre in the slow movement, which is a saga in itself; wildly exultant, with the exultance of the elements and the mead-drinkers of Walhalla in the finale. This symphony, derided a few years ago, now a sure-fire success with any competent conductor and orchestra, is accepted by the Finns themselves, according to the conductor Georg Schneevoigt, as the expression of their revolt against oppression and their final triumph.

A further indication of the mood that possessed Sibelius at this time is furnished by his *Song of the Athenians*, to the poem of Rydberg, for boys' voices, which became a war-song of Finland, and the short tone-poem *Finlandia*, composed as part of a series of "Tableaux of the Past" performed for a patriotic demonstration in November of 1899 on the stage of the Swedish Theatre in Helsinki. It was the music for the sixth tableau, called *Finland Awakes*, that became *Finlandia*. For a long time public performances of this work were forbidden—because of its exciting effect upon the populace—by the Russian government. It was performed under various titles in different places, and was said to have done more than a thousand speeches and pamphlets to promote Finnish independence.

The violin concerto, composed in 1903, marks the culmination of what may be called Sibelius's first period. The concerto represents a very characteristic and unconventional treatment of the form, though it has been long in gaining popularity. It has special difficulties, some of those consequent upon the passage writing, others upon the heaviness and peculiarly sombre character of the instrumentation. This score was one of the many Sibelius subjected to revision, the first version appearing in 1903, the second in 1905. Only the broad and melodic slow movement follows tradition. In the first, the violin enters with the effect of improvisation. The rhapsodic nature of the music is sustained and enriched by extensive cadenzas which are not show places for the virtuoso, but free poetical developments of the thought by the unaccompanied instrument, while the orchestra carries on symphonic developments. The final movement is a curious species of rondo, in which the violin sweeps and skirls over an accompaniment of intentional monotony, or screams like a banshee over the tumult. The end is a sudden change from D Minor to D Major with great shouts of the brass and a mood of defiance.

It is probable that the Third Symphony (1904-05) will be

ranked as a transition work, and as being, on the whole, the weakest of the seven that Sibelius has thus far given the world—though this is not the estimate of the composer or of certain conductors and critics. The symphony is in three movements, with much beautiful material, and a finale that is energetic and dark in colour, but it does not consummate as do the other scores. More important and with special felicity in the free treatment of form is the symphonic poem *Pohjola's Daughter*, another work inspired by the Kalevala, and completed in 1906. This is music naïve in accent, but subtler in colouring than the symphonies, and of the essence of folk legend.

In 1906 Sibelius composed his one important string quartet, *Voces Intimae*, which is rich in individuality. But he is not here at his greatest. In 1909 he produced his tone poem *Night-ride and Sunrise*, a remarkable instance, in its contrasts of colour and portrayal of the sunrise, of northern impressionism. In the same year Sibelius heard much modern music in London, and wrote, "All that I heard confirmed my idea of the road I had travelled and had to travel." In 1907 he met Mahler, to whom he professed his faith in absolute music, to which Mahler replied, "No! Symphony must be like the world. It must embrace everything." The strength of these confirmations and of the evolutions of his creative genius which were proceeding, unperceived by the world, are fully demonstrated by the Fourth Symphony.

The great change in Sibelius's style comes with this, the Fourth Symphony, perhaps the most individual work in its form that the early Twentieth Century has witnessed. The Fourth Symphony was not completed until 1911 at Järvenpää, some 30 kilometres from Helsinki, where the composer has lived since 1904 in what amounts to a log cabin set in the trees, and which has been the scene of his greatest creative achievements. The symphony keeps essentially to symphonic principles, but abridges in some places, and amplifies in others the

traditional form. Harmonically it is a wholly new departure, in the special use of suspensions and bold innovations with apparently unrelated chords and keys. But these are the results of the most logical developments. A subtle continuity of design is achieved by the recurrent use in various ways of the interval of the augmented fourth. There is a freedom from tonal gravity which is astonishing, but this without the loss of tonal centres. Thus the introduction of the first movement, which is freely in A Minor, but opens with the effect of indeterminate tonality, over the bass of alternating E's and F-Sharps, modulates with the movement proper into F-Sharp Major, traverses a no-man's land of impressionistic effects in the free fantasia, and recapitulates in A Major. The scherzo, strange and acrid, leaves its first part unrepeatable, and what would normally be the middle section is a wild development of the augmented fourth interval. The slow movement begins with murmurings like those of leaves or streams, and slowly a tragic and heroic theme, heard in fragments that grow grander with each repetition, unfolds itself. This theme at last rises to a colossal height, shakes its fist, as it were, at the skies, and subsides with despondent pluckings of strings against a sustained C-Sharp of wind instruments. The finale begins in the major tonic key and returns to the minor. It is a moody and savage evocation, roughly in rondo style. The augmented fourth interval again shows in a flourish that ends one of the principal themes. There is polyharmony, and acrid dissonance, arriving as a result of logical development—none of it as concession to or even awareness of current European theories of the twelve-tone scale. The score is packed with new ideas, concentrated to the very essence. A smaller orchestra than Sibelius had ever used before is employed, and with more effect. It is hard to think of any music in which the composer is more spontaneous and masterful, and uncompromising in the expression of his thought.

The Fifth Symphony, extensively revised before Sibelius re-

linquished the score, is in strongest contrast to the grim and fantastical Fourth, more impersonal in mood, and, perhaps, pastoral in implication. The first movement is really two movements in one. The place of the scherzo is taken by a theme, ostensibly trivial, which serves as the basis for a sort of passacaglia, becoming very important through its developments. The finale is based on two themes, and the last theme, which has an obstinate rhythm and a heavy tread, is developed with a power and clash of harmonies, swelling slowly and irresistibly to a concluding fortissimo, savage and grand as the sunrise.

The Sixth Symphony, by the side of all this, is a play of melodic lines and harmonies, of modal implication, and it is purest music. It is in four movements, and it may emerge as the whitest height that Sibelius the symphonist and apostle of absolute beauty has achieved. It will be seen that no two of his symphonies are alike. Each one has its special problem. Each one grows according to the demands of its thematic material.

In June of 1914 Sibelius visited America, as the guest of Carl Stoeckel, who then held on his own grounds at Norfolk, Connecticut, the unique music festivals, which he founded and maintained entirely from his own means, of the Litchfield County Choral Union. The program of June 3, 1914, which Sibelius conducted, included the Finnish and American national hymns, *Finlandia*, *Pohjola's Daughter*, the *King Christian* Suite and a new symphonic poem written for the occasion, *The Oceanides*. This last is an impressionistic sketch of the deep—the clamourings and murmurings of many waters, the successive crashes of great waves. On that occasion Sibelius showed himself no virtuoso of the baton but, as conductor, complete master of the situation.

On June 17, 1914, Sibelius was presented with a Doctor's degree by Yale University. The presentation was made in the following words:

Dr. Jean Sibelius has by his inspired and intensely national music already captivated his own country, Germany and England for a long time. When he came to America to conduct the first performance of a symphonic poem (*The Oceanides*, June 3, 1914), he found that his fame had preceded him. At the very beginning of his career, owing to his works, his power and originality, he has become one of the most conspicuous composers now living. What Wagner did for the ancient German legends, Doctor Sibelius has in his own magnificent way done for the Finnish myths in Finland's national epos. He has translated the Kalevala into the international language of music.

Sibelius returned from America to an old world that was soon plunged into war. In that period, which included revolutionary movements in Finland and dangerous and predatory acts by Communists who invaded the composer's home, he worked upon the Fifth Symphony and planned the Sixth and Seventh, at one time with the roar of a bombardment in his ears. These works, however, took long to mature. The Fifth did not receive its final revision until 1919. The Seventh, originally planned in three parts, became a symphony in one movement and was not finished until March of 1924. These slow processes are indicative of the ever greater deliberateness and scruple with which Sibelius works. Every one of the later symphonies is a special adventure and struggle to perfect the appropriate form. ("As usual," said Sibelius upon a time, "I am the slave to my themes and submit to their demands.") The beauty and nobility of the Seventh Symphony, the masterly synthesis within one movement of the formal elements ordinarily advanced by four, make what is surely an enduring masterpiece. The music has an ineffable serenity and transparency. The orchestra becomes especially radiant, as if it awaited a holy pilgrim, as it prepares for the fanfare theme given the solo trombone. The tempo often changes, but in a manner so unified and

germane to the thought that one is conscious only of evolutions, never of digressions. Nor is there the sense of hurry or agitation. Here is the deep breath of Nature in repose. Harmonies resolve into other harmonies as clouds merge and separate in a summer sky. The motives are but germinal fragments which bud and grow. It is an art alembicated of everything but spirit and beauty, and wrought with consummate craftsmanship. This symphony was well called by Serge Koussevitzky, the conductor who has been the composer's foremost prophet in America, "*Sibelius's Parsifal*." It will be seen that from his First to his Seventh Symphonies Sibelius has travelled what amounts to the long and adventurous way from the expression of the romanticist to that of a classic master.

The development of Sibelius has been traced here through his symphonies, and his larger symphonic creations, because it is these works above all others which properly represent his genius. He is preëminently a man for great forms and is often indifferent and conventional in small ones. His workmanship is always that of a finished technician and a constant characteristic is compact and logical structure, the result of thorough and sound training and the quality of his mind. But it is only when Sibelius employs a large canvas and when he has the resources of the assembled instruments to draw upon that he reveals the extent of his imagination.

One has only to compare a few measures of a leading orchestral work with one of his compositions in any other medium to realize the fact of this statement. Among the songs, of which there are more than a hundred, are many charming expressions, but it would be impossible to say that in this medium Sibelius nearly matches a Schubert or a Wolf or even a round dozen of lesser composers who have found their natural and felicitous outlet in the vocal form. This does not deny the great popularity, in Finland and Scandinavia particularly, of such songs as the sentimental *Black Roses*; the poetical and elegiac *Ingallil*;

the satire of *Tennis at Trianon* from Opus 36; the atmosphere of *On a Balcony by the Sea* from Opus 38; the *Echo Nymph* and the adorable naïveté and feeling of the setting of Runeberg's *A Hundred Ways*, or the interesting harmonic devices and treatment of melody found in the six songs of Opus 86. Later sets, characterized by ever greater simplicity and distinction of style, are the flower songs of Opus 88 and the songs of Opus 90, which make always for more economy of means and concentration of mood. Nevertheless, it may be said that few if any of these songs, on the purely vocal and lyrical side, offer melodies as moving as a hundred solo phrases for various instruments to be found in the orchestral compositions. In something of the same manner as Beethoven, Sibelius's essential thought appears to be symphonic, although no other composer as great as he has shown such inequality between the qualities of his orchestral works and his creations in other forms of music.

There are more than 50 compositions for solo violin, and more than 130 for piano. Often these pieces present graceful and characteristic ideas, but they tend, more than the songs, to fall into the category of the conventional. In fact, they often suggest a sop to publishers, and it would not be derogatory to this great master to assume in many cases that his small pieces for solo instruments more than once served to meet practical exigencies and the constant demand by men of affairs for works cheap to print and easy to sell, in order that the greatest of modern symphonists might turn the more quickly and with less interruption to the tasks which really interested him. But how nobly eloquent does the solo violin become the instant the orchestra is added, in the *D Minor Concerto*!

It may be said that the best of the Sibelius compositions in the smaller forms are those which emulate the folk vein. When he writes choral music, he uses a broader brush stroke and has written a number of scores of a fine masculinity and patriotic



or legendary feeling, as in the early suite (Opus 18) of six part-songs for male voices, which are settings of verses from the Finnish lyric, *Kanteletar*, and the epic, the *Kalevala*. In this category are to be included, of course, the more familiar of the choral works, Opus 28 to Opus 32, including the *Song of the Athenians*, Wecksell's ringing verses *Hast Thou Courage*, and *The Origin of Fire* for baritone, male chorus, and orchestra.

Though Sibelius has not been attracted to the operatic form or particularly successful in his isolated experiments with it, he has proved highly expressive and adroit in writing instrumental music to various dramas. Here he scores with a light and dexterous touch, and, if certain orchestral suites are any indication, appears to find the salient phrase and effect that hit off the situation. Highly popular are the two suites from music composed in 1898 for Adolf Paul's drama *King Christian II*; the celebrated *Valse Triste* for orchestra, composed for a scene of the dream of the dying mother in Järnefelt's *Kuolema*—a work which, in common with the very popular *Finlandia*, did much to delay Sibelius's worldwide recognition as a symphonic composer; the suite *Swanwhite* from the charming incidental music to the play of August Strindberg; the music composed for Shakespeare's *Tempest*.

The development of Sibelius's harmonic and symphonic style has proceeded in a manner not only entirely original, but one which has little reference to contemporary developments in the music of other composers. At the beginning his form is the classic one, though the old bottle already overflows with new wine. In this period Sibelius's harmony is not distinguished so much by originality of material as by novelty in the use of material already known, and in the highly picturesque and unprecedented manner of his "northern orchestration." Thus Philip Hale said that Sibelius's instrumentation was as Nature's instrumentation of the tempest. There is hardly a page of his scoring which does not present fascinating and unprecedented

groupings of instruments. Astonishing orchestral effects are obtained by simple means.

To particularize in this direction would offer the temptation of quoting from passage after passage of Sibelius's symphonies; from the appearance, over mixed harmonies of strings, of the Dryad-like second theme of the opening movement of the First Symphony; the wonderful contrast between the sombre brass harmonies and the sudden enharmonic ministrations given to the strings in passing from the key of B-Flat Minor to F-Sharp Major in the middle movement of the Second; or the great cry of the solo trumpet, or whirrings that sound as the waves of the sea, in the finale of the Fourth. There are unending inventions of this kind, which differ from the orchestration of other composers not only in point of originality, but also in the fact that the instrumentation is always conceived as the one and inevitable orchestral investiture of the idea and not as a mere orchestral effect for its own sake.

A profound evolution takes place in a short space of time between the period of the composition of Sibelius's Third Symphony in 1907 and the appearance of the Fourth in A Minor four years later. There are entirely new experiments in the use of suspensions and in the juxtaposition not only of chords but of keys in the latter work. The instrumentation has undergone a change as striking as that of the harmonic style. It is much simpler than that of the first two symphonies, and quieter and subtler in colouring. This is also purer music.

In this year of 1941 it would seem that no composer had expressed himself so directly, so naturally, yet with such structural power. It would appear, too, that no more worthy descendant of a race of Nature worshippers had appeared than Sibelius, of whom it might be said that he had a secret communication with the organic world about him, that with this World he conversed in tones, simply and unconstrained, in a language comprehended alike by him, and by what Jeanne

d'Arc would have called her "voices." Hearing these sounds one is aware of a composer whose ears have not been deadened or inhibited by any of the conventions of his art, who hears Nature with the sure and unimpaired aural sense of a wild animal, and who is incredibly able by some instinctive, uncontaminated process to put down precisely the sounds that he hears in his own consciousness. Yet he is withal a conscious master, a musician of consummate knowledge and authority; and, finally, one who has restored symphonic music, after the romantic and colouristic debauches of the late Nineteenth Century, to a path which is truly its own. He is as valuable a force as he is an almost incredible apparition in contemporaneous music.

The following list of Sibelius's compositions is based upon those compiled by Cecil Gray and Karl Ekman, in their biographies of the composer.

## CATALOGUE OF SIBELIUS'S WORKS

### Works with Opus Numbers

#### FOR ORCHESTRA

- Opus    6. *Cassation* for small orchestra (ms.) (1895).  
       7. *Kullervo*, symphonic poem for orchestra, soli, and chorus (1892).  
       8. Incidental music to *Odlan* for orchestra (Lybeck) (ms.) (1909).  
       9. *En Saga*, tone-poem for orchestra, revised in 1901 (1892).  
      10. *Karelia*, overture (ms.) (1893).  
      11. *Karelia*, suite for orchestra (1893).  
      14. *Rakastava*, suite for string orchestra (1911).  
      16. *Spring Song*, for orchestra (1894).  
      22. *Four Legends*, for orchestra (1893-99). *Lemminkäinen and the Maidens* (1895); *Lemminkäinen in Tuonela* (1895); *The Swan of Tuonela* (1893); *The Return of Lemminkäinen* (1895).  
      25. *Scènes Historiques* (1899). (1) *All' Overtura*; (2) *Scène*; (3) *Festivo*, revised 1911.  
      26. *Finlandia*, tone-poem for orchestra, revised in 1900 (1899).  
      27. Incidental music to *King Christian II* (Adolf Paul) (1898).  
           (1) *Élégie*; (2) *Musette*; (3) *Minuet*; (4) *Fool's Song*;

- (5) Nocturne; (6) Serenade; (7) Ballade.
- Opus 39. Symphony No. 1, in E Minor (1898-99).
42. Romance in C Major for string orchestra (1903).
43. Symphony No. 2, in D Major (1901).
44. *Valse triste*, for orchestra, from incidental music to Järnefelt's play *Kuolema* (1903).
45. Two pieces for orchestra (1910). (1) *The Dryads*; (2) *Dance Intermezzo*.
46. *Pelléas et Mélisande*, suite for small orchestra from incidental music to Maeterlinck's play (1905).
47. Concerto in D Minor, for violin and orchestra. Revised in 1905 (1903).
49. *Pohjola's Daughter*, symphonic fantasia for orchestra (1906).
51. *Belshazar's Feast*, suite for small orchestra from incidental music to Hjalmar Procopé's play (1906). (1) *Oriental Procession*; (2) *Solitude*; (3) *Night Music*; (4) *Khadra's Dance*.
52. Symphony No. 3, in C Major (1904-07).
53. *Fan and Echo*, dance intermezzo for orchestra. Revised in 1909 (1906).
54. *Swanwhite*, suite for small orchestra from incidental music to August Strindberg's play (1908). (1) *The Peacock*; (2) *Listen, the Robin Sings*; (3) *Swanwhite*; (4) *Swanwhite and the Prince*.
55. *Nightride and Sunrise*, tone-poem for orchestra (1909).
59. *In Memoriam*, funeral march, for orchestra (1909).
62. (a) Canzonetta for strings.  
(b) *Valse romantique* for small orchestra (1911).
63. Symphony No. 4, in A Minor (1911).
64. *The Bard*, tone-poem for orchestra (1913).
66. *Scènes Historiques*, II, Suite for Orchestra (1912). (1) *The Chase*; (2) *Love-Song*; (3) *At the Drawbridge*.
70. *Luonnotar* (Kalevala), tone-poem for orchestra (1913).
71. Incidental music to the pantomime *Scaramouche* (Paul Knudsen), for small orchestra (1913).
73. *Aallottaret (The Oceanides)*, tone-poem for orchestra (1914).
82. Symphony No. 5, in E-Flat Major (1914-15).
83. Incidental music to Hugo v. Hofmannsthal's *Jedermann*, for small orchestra (1916).
87. (a) Impromptu for orchestra.  
(b) *Humoresk*, for violin and orchestra (1917).
91. March of the Finnish Infantry; Scout March for Orchestra (1918).

- Opus 96. Three pieces for orchestra (1920). (1) *Valse lyrique*;  
(2) *Autrefois, scène pastorale*; (3) *Valse chevaleresque*.  
98. (a) *Suite mignonne* for two flutes and strings (1921).  
(1) *Petite Scène*; (2) *Polka*; (3) *Epilogue*.  
(b) *Suite champêtre* for strings (1921). (1) *Pièce caractéristique*; (2) *Mélodie élégiaque*; (3) *Danse*.  
100. *Suite caractéristique* for orchestra (1922). (1) *Vivo*;  
(2) *Lento*; (3) *Commodo*.  
104. Symphony No. 6, in D Minor (1923).  
105. Symphony No. 7, in C Major (1924).  
109. Incidental music to Shakespeare's *The Tempest*, for orchestra (1926).  
112. *Tapiola*, symphonic poem for orchestra (1925).

CHAMBER MUSIC

- Opus 4. String Quartet in B-Flat Major (1889).  
56. *Voces intimae*, string quartet (1909).

FOR VIOLIN OR CELLO SOLO

- Opus 2. Two pieces for violin, revised 1912 (1888). (1) *Romance*;  
(2) *Epilogue*.  
20. *Malincolia* for cello and piano (1901).  
69. Two serenades for violin and orchestra (D Major, G Minor)  
(1912-13).  
77. Earnest Melodies for violin or cello and orchestra.  
(1) *Laetare anima mea*; (2) *Ab imo pectore* (1914-15).  
78. Four pieces for violin (or cello) (1915). (1) *Impromptu*;  
(2) *Romance*; (3) *Religioso*; (4) *Rigaudon*.  
79. Six pieces, for violin and piano (1915). (1) *Souvenir*;  
(2) *Tempo di menuetto*; (3) *Danse caractéristique*;  
(4) *Sérénade*; (5) *Dance-idyll*; (6) *Berceuse*.  
80. Sonatina, for violin and piano (1915).  
81. Five pieces, for violin and piano (1915). (1) *Mazurka*;  
(2) *Rondino*; (3) *Valse*; (4) *Aubade*; (5) *Menuetto*.  
89. Four *Humoresques* for violin and orchestra (1917).  
102. *Novelette* for violin and piano (1923).  
106. Five *Danses champêtres*, for violin and piano (1925).  
115. Four compositions for violin and piano (1929). (1) *Moods of the Moor*; (2) *Tale*; (3) *Humorous*; (4) *The Bells* (Capricietto).  
116. Three compositions for violin and piano (1929). (1) *Scène de danse*; (2) *Danse caractéristique*; (3) *Rondeau romantique*.

## FOR PIANO

- Opus 12. Sonata in F Major (1893).
24. Ten pieces for piano (1894-1903). (1) *Impromptu*; (2) *Romance in A Flat*; (3) *Caprice*; (4) *Romance*; (5) *Waltz*; (6) *Idyll*; (7) *Andantino*; (8) *Nocturne*; (9) *Romance in D Flat*; (10) *Barcarolle*.
34. Ten Little Pieces (1914-16). (1) *Waltz*; (2) *Dance air*; (3) *Mazurka*; (4) *Humoresque*; (5) *Humoresque*; (6) *Rêverie*; (7) *Pastoral Dance*; (8) *The Harper*; (9) *Reconnaissance*; (10) *Souvenir* (added later).
40. *Pensées lyriques* (1912-14). (1) *Valsette*; (2) *Chanson sans paroles*; (3) *Humoresque*; (4) *Menuetto*; (5) *Berceuse*; (6) *Pensée mélodique*; (7) *Rondoletto*; (8) *Scherzando*; (9) *Petite sérénade*; (10) *Polonaise* (added later).
41. *Kyllikki*, three lyric pieces (1904).
58. Ten Pieces (1909). (1) *Rêverie*; (2) *Scherzino*; (3) *Air varié*; (4) *The Shepherd*; (5) *The Evening*; (6) *Dialogue*; (7) *Tempo di menuetto*; (8) *Fisher Song*; (9) *Sérénade*; (10) *Summer Song*.
67. Three Sonatinas (1912).
68. Two Rondinos for piano (1912).
74. Four Lyric Pieces (1914). (1) *Eclogue*; (2) *Soft West Wind*; (3) *At the Dance*; (4) *In the Old Home*.
75. Five Pieces (1914). (1) *The Solitary Tree*; (2) *When the Mountain-ash is in flower*; (3) *The Aspen*; (4) *The Birch Tree*; (5) *The Fir Tree*.
76. Thirteen Pieces (1914). (1) *Esquisse*; (2) *Etude*; (3) *Carillon*; (4) *Humoresque*; (5) *Consolation*; (6) *Romanzetta*; (7) *Affettuoso*; (8) *Pièce enfantine*; (9) *Arabesque*; (10) *Elegiaco*; (11) *The Twin Flowers of the North*; (12) *Capricietto*; (13) *Harlequinade*.
85. Five Pieces (1916). (1) *Bluebells*; (2) *The Carnation*; (3) *The Iris*; (4) *The Snapdragon*; (5) *The Campanula*.
94. Six Pieces (1919). (1) *Dance*; (2) *Novellette*; (3) *Sonnet*; (4) *Berger et Bergerette*; (5) *Mélodie*; (6) *Gavotte*.
97. Six Bagatelles (1920). (1) *Humoresque*; (2) *Song*; (3) *Little waltz*; (4) *Humorous march*; (5) *Impromptu*; (6) *Humoresque*.
99. Eight Short Pieces (1922). (1) *Pièce humoristique*; (2) *Esquisse*; (3) *Souvenir*; (4) *Impromptu*; (5) *Couplet*; (6) *Animoso*; (7) *Moment de Valse*; (8) *Petite marche*.
101. Five Romantic Compositions (1923). (1) *Romance*; (2) *Chant du soir*; (3) *Scène lyrique*; (4) *Humoresque*; (5) *Scène romantique*.

- Opus 103. *Five Characteristic Impressions* (1924). (1) *The Village Church*; (2) *The Fiddler*; (3) *The Oarsman*; (4) *The Storm*; (5) *In Mournful Mood*.
114. *Five Esquisses* (1929). (1) *Landscape*; (2) *Winter Scene*; (3) *Forest Lake*; (4) *Song in the Forest*; (5) *Spring Vision*.

FOR ORGAN

- Opus 111. *Two pieces* (1926). (1) *Intrada*; (2) *Mournful Music*.

FOR CHORUS

- Opus 18. *Six Part-Songs for male voices a cappella*. (1) *Sortunut ääni* (1901); (2) *Terve Kuu*; (3) *Venematka* (1893); (4) *Saarella palaa*; (5) *Metsämiehen laulu* (1895); (6) *Sydämeni laulu*.
19. *Impromptu*, for female chorus and orchestra, revised in 1910. (1902).
21. *Natus in curas*, hymn for male voices a cappella.
23. *Cantata for the year 1897*, for mixed chorus a cappella (1897).
28. *Sandels*, improvisation for male voices and orchestra (1898).
29. *Snöfrid*, improvisation for recitation, chorus and orchestra (1900).
30. *Islossningen i Uleå älv*, improvisation for recitation, male chorus and orchestra (1899).
31. (a) *Song of the Athenians*, for boys' and men's voices, horn septet, and percussion (1899).  
(b) *Hast thou Courage*, for male chorus and orchestra (1913).
32. *The Origin of Fire*, for baritone, male chorus and orchestra (1902).
33. *The Ferryman's Bride*, for baritone or mezzo-soprano and orchestra (1897).
48. *The Captive Queen*, ballad for chorus and orchestra (1906).
65. *Two Part-Songs*, for mixed chorus a cappella: (1) *People of Land and of Sea* (1912); (2) *Bell Melody of Bergbäll Church* (1912).
84. *Five Part-Songs*, for male voices a cappella (1915). (1) *Herr Lager*; (2) *På berget*; (3) *Ett drömmackord*; (4) *Evige Eros*; (5) *Till havs*.
92. *Oma maa*, cantata for chorus and orchestra (1918).
93. *Jordens sång*, cantata for the inauguration of Åbo University, for chorus and orchestra (1919).
95. *Maan virsi*, cantata for chorus and orchestra (1920).
107. *Ritual Chorus*, with organ accompaniment (1925).

- Opus 108. Two Part-Songs, for male voices a cappella (1925).  
 (1) *Humoreski*; (2) *Ne pitkän*.  
 110. *The Song of Väinö*, for chorus and orchestra (1926).  
 113. *Musique religieuse*, for solo voice, chorus, and organ (1927).

## SONGS

- Opus 1. Five Christmas Songs (1895).  
 3. Arioso, for voice and string orchestra, revised in 1911 (1893).  
 13. Seven Songs of Runeberg (1891-92). (1) *'Neath the Fir-trees*; (2) *The Hope of the Kiss*; (3) *The Heart's Morn-ing*; (4) *Spring is flying*; (5) *The Dream*; (6) *To Frigga*; (7) *The young Sportsman*.  
 17. Seven Songs with piano. (1) *And I questioned then no further* (1899); (2) *Slumber*; (3) *Enticement* (1894); (4) *Astray*; (5) *The Dragon Fly*; (6) *To Evening* (1898); (7) *Driftwood* (1898).  
 35. Two Songs, with piano (1907). (1) *Jubal*; (2) *Théodore*.  
 36. Six Songs, with piano (1899). (1) *Black Roses*; (2) *But my bird is long in homing*; (3) *Tennis at Trianon*; (4) *Ingäl-lil*; (5) *March Snow*; (6) *The Diamond*.  
 37. Five Songs, with piano: *The First Kiss* (1898); *Berceuse*; *Sunrise* (1902); *Was it a Dream?* (1902); *The Tryst* (1901).  
 38. Five Songs, with piano (1904). *Autumn Night*; *On a Bal-cony by the Sea*; *Night*; *The Harper and his Son*; *I would I were Dwelling*.  
 50. Six Songs, with piano (1906). *A Song of Spring*; *Longing*; *A Maiden yonder Sings*; *O wert thou here*; *The Silent Town*; *The Song of the Roses*.  
 57. Eight Songs of Josephson, with piano (1909). *The Snail*; *The Wild Flower*; *The Millwheel*; *May*; *The Tree*; *Baron Magnus*; *Friendship*; *The Elf-King*.  
 60. Two Songs from Shakespeare's *Twelfth Night*, with piano or guitar (1909). (1) *Come away, Death!*; (2) *When that I was*.  
 61. Eight Songs, with piano (1910). *Slow as the Colours*; *Lap-ping Waters*; *When I Dream*; *Romeo*; *Romance*; *Dolce far niente*; *Idle Wishes*; *The Spell of Springtide*.  
 72. Six Songs, with piano (1914-15). (1) *Farewell*; (2) *Orion's Girdle*; (3) *The Kiss*; (4) *The Echo Nymph*; (5) *The Wanderer and the Brook*; (6) *A Hundred Ways*.  
 86. Six Songs, with piano (1916). (1) *Vårförnimmelser*; (2) *Langtan heter min arvedel*; (3) *Dold förening*; (4) *Och finns det en tanke*; (5) *Sångarlön*; (6) *I systrar, I bröder*.



- Opus 88. Six Songs, with piano (1917). (1) *The Anemone*; (2) *The Two Roses*; (3) *The Star-flower*; (4) *The Primrose*; (5) *The Thornbush*; (6) *The Flower*.  
 90. Six Songs of Runeberg (1917). (1) *The North*; (2) *Your Message*; (3) *The Morning*; (4) *The Bird-catcher*; (5) *Summer Night*; (6) *What has brought you here?*

FOR RECITATION

- Skogsrået* (Rydberg), with the accompaniment of piano, two horns and string orchestra (1894).  
*Nights of Jealousy* (Runeberg), with accompaniment (ms.) (1888).

Works Without Opus Numbers

- Sonata, for violin and piano in F Major, ms. (1886).  
 Piano Trio, ms. (1887).  
*The Song of the Watersprite*, ms. (1888).  
 Serenade, for voice and piano, to words by Runeberg, ms. (1888).  
 Theme and Variations for string quartet, ms. (1888).  
 String Suite in A Major, ms. (1889).  
 String Quartet in A Minor, ms. (1889).  
 Piano Quintet in G Minor, ms. (1889).  
 Overture in A Minor, ms. (1890-91).  
 Overture in E Major, ms. (1890-91).  
 Piano Quartet in C Major, ms. (1891).  
 Ballet Scene, for orchestra, ms. (1891).  
*Tiera*, tone-piece for brass band, ms. (1894).  
*The Dryad*, tone-poem for orchestra, ms. (1894).  
 University Cantata for 1894, ms. (1894).  
*Min rastas* (Kanteletar), for male chorus (1894).  
 Coronation Cantata, ms. (1895).  
 Rondo for viola and piano, ms. (1895).  
*The Maiden in the Tower*, opera in one act, ms. (1896).  
*Yks' voima* for male chorus (1898).  
*Cortège*, for orchestra, ms. (1901).  
*Portraits*, for string orchestra, ms. (1901).  
*The Cavalier*, for piano (1901).  
 Six Finnish Folk Songs, for piano (1903).  
*Ej med klagan*, for mixed chorus (1905).  
*Carminalia*, for boys' voices (1905).  
 Incidental music to the play *The Language of the Birds* (1911).  
*Dronmarnen*, for mixed chorus (1912).  
*Uusimaa*, for mixed chorus (1912).  
*Juhlamarssi*, for mixed chorus (1912).  
*Päiv ei pääse*, for children's voices a cappella (1913).

National School March, for children's voices a cappella (1913).

*Koulutie*, for children's voices a cappella (1913).

Three Songs for American Schools, for children's voices a cappella (1913).

*Tanken*, for two sopranos, with piano accompaniment, ms. (1915).

*Narcissus*, for voice, with piano accompaniment (1918).

*The Sails*, for voice, with piano accompaniment (1918).

*Little Girls*, for voice, with piano accompaniment (1918).

*Erloschen*, for voice, with piano accompaniment (1918).

*Veljeni*, for male chorus (1920).

*Jone havsfärd*, for male chorus (1920).

*Likhet*, for male chorus (1920).

Two Songs, for male chorus (1920).

*Pièce romantique*, for piano (1920).

*Longing* (1920).

*Andante festivo*, for strings (1924).

*Andante lirico*, for strings (1924).

Two Psalms for mixed chorus (1925-27).

*N. Y. Laulajat*, for male chorus (1929).

*Viborgs Sångarbröder*, for male chorus (1929).

*Fridolins dårskap*, for male chorus.

*Sinisorsa*, for voice and piano.

*Mandolinata* for piano.

*Karjalan osa*.

# RICHARD STRAUSS

BY *Eric Blom*

RICHARD STRAUSS, born in Munich, June 11, 1864, is the son of Franz Strauss, first horn player at the Munich court opera, who had married into the wealthy brewers' family of Pschorr, citizens of the Bavarian capital who had won distinction not only by their commercial enterprise, but also by their patronage of the arts. At the age of five, even before he entered the elementary school, the boy began to show great aptitude for music, and at six he composed a *Schneiderpolka* for piano as well as a Christmas song. By the time he was ten and left his first school for the Gymnasium, he had already accumulated a variety of immature but highly promising works. Two of these, the *Festival March* (Op. 1) and the *Serenade* for wind instruments (Op. 7), were published; the rest have been either destroyed or left in manuscript. In 1880 he finished a *Symphony* in D Minor, and the following year the first important public performance of a work of his was given by a quartet led by his violin master, Benno Walter. This was the third of the published works—the second according to opus numbers—the *String Quartet* in A Major. At the age of eighteen he left school for the University and had the thrilling experience of hearing his *Symphony* conducted in public by Hermann Levi. It was never published, however.

The next year (1883) the young genius decided to give up his university studies and to devote himself to a musical career. He went to Berlin in the winter, but was soon called to Meiningen by Hans von Bülow, who performed the *Wind Serenade* with the excellent ducal court orchestra there and invited the

young composer to become his assistant conductor. Strauss gladly seized the opportunity and struck up a friendship with a member of the orchestra, Alexander Ritter, a man more than 30 years older and an enthusiast for the new school of which Strauss as yet knew very little. It was Ritter who persuaded him to abandon his classical leanings and to take Berlioz, Wagner and Liszt as his models.

So far, the young composer had been working along traditional lines. The two Quartets, the Cello Sonata, the only piano pieces of his which are published and the two Concertos follow the Schumann-Brahms direction of romantic lyricism and classical workmanship; we must be careful nowadays to draw the distinction between them and the works that followed, which was much greater than it appears now that the whole of Strauss's work, in comparison with much that came later, seems romantic and classicist in its tendencies. The choral and orchestral Goethe setting, *Wanderers Sturmlied*, written about the time that Bülow resigned the Meiningen conductorship and handed it on to Strauss (1885), the *Burleske* for piano and orchestra and the symphonic fantasy, *Aus Italien*, which was the outcome of a visit to Italy in the Spring of the following year, struck their contemporaries—not all of whom were converted to Wagnerism, much less to the subversive school of Liszt—as new departures of almost shocking audacity, especially the orchestral work, in which Strauss had not hesitated to commit what was considered the vulgarity of introducing the popular song of *Funiculi, funicula*—on the mistaken assumption, it may be mentioned incidentally, that Denza's frivolous ditty was a genuine Neapolitan folksong.

*Aus Italien* was produced in the Spring of 1887 at Munich, where Strauss had returned after his Italian tour as sub-conductor at the Opera. Several works in the new manner now came from his pen in rapid succession: the Violin Sonata which, compared with that for cello, shows many signs of the acquisi-

tion of a more personal style, and the first three of the symphonic poems which are Strauss's most distinctive if not always most successful contribution to music, *Don Juan*, *Macbeth* and *Tod und Verklärung*. The first of these was produced at Weimar in 1889, the last at Eisenach in 1890. *Macbeth*, which in spite of a misleading opus number is the earliest work in the form Strauss had by no means invented, but expanded from Liszt's program works and made more musically significant, has never had the same success as its companions; but although less characteristic, it is remarkable as a first essay and by no means deserves the almost complete neglect into which it has fallen.

In 1889 Strauss resigned his Munich appointment and went to Weimar as assistant conductor to Lassen at the Court Opera, a theatre to which Liszt had lent a special distinction by his pioneer productions of works by Berlioz, Wagner and other composers needing the support of artists who did not look for mere easy popularity. He did well there, so well that in the Summer of 1891 he was invited by Cosima Wagner to conduct *Tannhäuser* at Bayreuth.

At that time people who were not violently against Wagner were as a matter of course as ardently for him. That Strauss was then an out-and-out Wagnerian may be judged from his first opera, *Guntram*, for which he had himself written the libretto. He was seriously ill in 1892 and, as permanent lung trouble was feared, he went on a prolonged tour of the Mediterranean, visiting Sicily, Greece and Egypt. The greater part of *Guntram* was written during this voyage, and he completed it the following year at Weimar, where it was produced on May 10, 1894, with Pauline de Ahna, his future wife, in the part of the heroine. He married in June and resigned his appointment in favour of one in Berlin as conductor of the Philharmonic Orchestra in succession to Bülow, who had died at Cairo in February. Before he left Weimar, however, he took charge of the Ton-

künstlerfest there, though he shared the conducting with Mahler, whom he had invited to take part.

Each of the next four years (1895-98) brought forth one of Strauss's tone poems, *Till Eulenspiegels lustige Streiche*, based on a folk legend, *Also sprach Zarathustra*, derived from Nietzsche, *Don Quixote*, whose provenance is obvious, and *Ein Heldenleben*, an autobiographical work. These mark his highest development as a purely orchestral composer, though they may be said to contain some of the seeds of decadence, always excepting *Till Eulenspiegel*, which has proved, not the most elaborate and masterly of the symphonic poems, but the freshest, most spontaneous and therefore most lasting of them all. The other three caused much offence in some quarters, for various reasons. To base a musical work on Nietzsche was regarded as almost anarchically subversive, the realism of the bleating sheep and the wind machine in *Don Quixote* was considered anti-musical, and for a composer to extol himself as a hero, as Strauss had quite unabashedly done in *Ein Heldenleben*, was thought to be a monstrous piece of bad taste. Some of these criticisms were, of course, amply justified. The wind machine is a mere subterfuge and the self-glorification in the last work is unpleasant because it is made too lavishly and luxuriously. But the mastery of Strauss's invention and manipulation of striking thematic material remains remarkable, and whereas such episodes as the *Tanzlied* in *Zarathustra*, which is merely a corruption of the Viennese waltz, or the frightful and prolonged noise of the battle section in *Heldenleben*, show a surprising lack of discrimination, the touching death scene in *Don Quixote*, to mention only one great incident, as well as the whole of *Eulenspiegel*, remain permanent musical treasures immune from the changes of fashion. That the fashions have changed cannot be denied. The "adversaries" section in *Heldenleben*, which was once regarded as the most savage and vitriolic indictment of the whole tribe of music critics, now

sounds almost pretty; but it is still good—better, in fact, than some of the more bombastic music in the work.

The *Sinfonia domestica* of 1903, which continues the autobiography from a more intimate and homely point of view, marked a decline in Strauss's symphonic art, not in mastery, but in felicity of invention, and—if one may anticipate so far for the sake of closing the discussion of one particular phase of his work—the *Alpensinfonie* of 1915 showed complete exhaustion. Strauss had not lost his skill, for the long and complex work was written in the space of a hundred days, but that skill was now applied merely mechanically to the elaboration of material woefully deficient in new ideas. There was scarcely anything in this work he had not said much better before.

Returning to the period during which his genius was unimpaired and still developing, we come upon the second of his operas, *Feuersnot*, which was produced at Dresden on Nov. 11, 1901. It is in a way a retrogression from the symphonic poems that immediately preceded it, more lyrical and romantic, and less prodigal of contrapuntal ingenuity. But this was no doubt due to the nature of Ernst von Wolzogen's libretto, which dealt with an old popular German tale, and to the fact that an opera demands a less elaborate treatment of the orchestral texture if its interest is to remain concentrated on the stage—a principle to which Strauss has, it is true, not always adhered, either in this or in later works, and to which he was at last forced to pay deference in *Ariadne auf Naxos*, which is scored for a small orchestra, and in the domestic opera, *Intermezzo*, where he laid much stress upon clear articulation of the words.

The libretto of *Feuersnot* caused a good deal of moral indignation, and when next Strauss set a German translation of Oscar Wilde's *Salome* as a luxuriously decadent one-act opera, it began to be taken for granted that he liked to treat and was particularly good at treating subjects of a scabrous nature. *Sal-*

*Salome* was begun in 1903, before the *Sinfonia domestica* was quite finished. The latter was produced in New York, under the composer's direction,<sup>1</sup> on March 21, 1904, and the first European performance took place at a festival of the Tonkünstlerverein at Frankfurt-am-Main on June 1. A performance in London followed on Nov. 6. The impression everywhere was that as a symphonist Strauss had declined.

As an operatic composer, however, he went from strength to strength at that period. Not long after *Salome* had been produced at Dresden on Dec. 9, 1905, he began the composition of *Elektra*, the first opera in which he had the collaboration of Hugo von Hofmannsthal, a librettist who was to prove inexhaustibly fertile in new and tempting ideas. The six libretti he wrote for Strauss, not counting the scenario of the ballet, *Josephs Legende* (which was produced by Diaghileff's Russian Ballet in Paris and London just before the outbreak of war in 1914), are not in the least alike. In *Elektra* Hofmannsthal brought modern psychology to bear on the old Greek legend of the return of Orestes to avenge Agamemnon, and Strauss, who had very cunningly conveyed a mixture of sumptuousness and horror in *Salome*, was now called upon to do the same with horror upon horror set in an atmosphere of utter gloom. He succeeded in making the hearer's flesh creep by giving his score the appearance of a kind of musical disease, though the specimen is far from perfect, for it shows some remarkably healthy patches of diatonic beauty that will not fit in with the rest. At the time, however, the work made a sensation as the last word in musical perversity; nowadays it has ceased to shock, though not to impress, and is felt to be excessive only in its ceaseless orchestral welter that will not let the words and the happenings on the stage become sufficiently clear and de-

<sup>1</sup> Strauss has visited America twice: in 1904 when he conducted the first performance of the *Sinfonia domestica* with Wetzler's orchestra and again in 1922 when he conducted the New York Philharmonic and the Philadelphia Orchestra as guest leader among the activities of a successful tour.



mands efforts of the performers which are distractingly disproportionate to the effect they are able to make on the hearer.

*Elektra* was produced at Dresden, on Jan. 25, 1909. In September, 1910, Strauss finished the second Hofmannsthal opera, *Der Rosenkavalier*, which was as different as possible from anything he had treated before, except that it still gave the public some excuse for attributing a liking for scandalous subjects to him. But this eighteenth-century Viennese tragi-comedy, with its fine period feeling and its attractive blend of artificiality and humanity, must be one of the six best operatic libretti in the world, and although Strauss's setting is too heavy and highly-wrought, his music has a glamour and pointed allusiveness and mastery that make *Der Rosenkavalier* one of the most fascinating operas, the best by far he ever wrote and, unfortunately, his last consistently great work. Even its uncertainty of style is redeemed by its glowing beauty and sincerity of feeling. It was first heard at Dresden on Jan. 26, 1911.

*Ariadne auf Naxos*, produced at Stuttgart on Oct. 25, 1912, the third work written with Hofmannsthal and the second composed at the country house Strauss had built for himself at Garmisch, revived some of the minor charms of the previous opera and contains some first-rate music in Ariadne's monologue at the beginning; but it is even more undecided in style and the new first act Strauss wrote for it four years later is exceedingly barren. The incidental music to Molière's *Bourgeois gentilhomme*, a shortened German translation of which had been the original prologue to the one-act opera, was delightful, however, and it is now preserved in the form of an orchestral suite. The original form of the work was abandoned, it is said, because it was impossible in the ordinary repertory of German theatres to let actors and opera singers appear on one and the same evening.

At the setting of his own libretto of *Intermezzo* Strauss began to work about 1917, but it was not produced until 1925, in

Vienna, where in the meantime the next opera on a large scale, *Die Frau ohne Schatten*, was first heard on Oct. 10, 1919. Here Hofmannsthal had provided Strauss with an elaborate spectacular allegory, a kind of modern and sophisticated *Magic Flute*, which lured some fine music from the composer, but not a consistently great score. A decline of inventive powers is evident and where the music is impressive it is not without its echoes from earlier works that amount at times almost to self-plagiarism. The Viennese ballet-pantomime *Schlagobers* (the Austrian word for whipped cream), produced in Vienna on May 9, 1924, was negligible, and *Intermezzo*, first staged there the following year, contained nothing new apart from the transparency of its texture and an endeavour to revert to a "bel canto" style of singing in order to focus the musical interest primarily upon the stage.

The last but one of Hofmannsthal's libretti, *Die ägyptische Helena*, returned to the psychological subtilization of a classical subject, but overdid it, and the score shows that musical bankruptcy was staring in Strauss's face. The production took place at Dresden on June 6 and Vienna on June 11, 1928, after some wrangling over the rights of priority which seemed in the end hardly worth while. But Hofmannsthal, who died in 1929, had left Strauss yet another work, *Arabella*, a slight but charming and poetical story of mid-nineteenth-century Vienna, and a subject quite new to Strauss. This work, which appeared at Dresden on July 1, 1933, turned out to be the most refined thing the composer had ever written for the orchestra, exquisite in sound from beginning to end; but unfortunately the beauty of the music was only for the ear; the mind found it almost completely empty of significance, though now and again it touched the heart for a fleeting moment.

*Arabella* is very unlikely to last, much less ever to recapture the exciting success of the *Rosenkavalier*. Nor is the following opera likely to do so, though it is interesting as Strauss's first

trial of a new librettist. This was a man no less distinguished than Hofmannsthal: Stefan Zweig, who provided him with *Die schweigsame Frau*, based on Ben Jonson's *Epicæne, or The Silent Woman*. It was produced at Dresden on June 24, 1935, and proved to be, especially by contrast with *Arabella*, excessively noisy. This, no doubt, was to some extent justified by the nature of the subject of the fanatical hater of all sound, musical and otherwise; but unfortunately Strauss's noise proved to be mostly mere sound and fury, signifying nothing. There is, however, a most welcome and beautiful quiet ending to this opera, as lovely and moving almost as the close of *Don Quixote*.

A few words must be said about Strauss's songs for voice and piano, which, as will be seen from the detailed list that follows, are extremely numerous. The very limited choice made from this vast number by all but the most enterprising singers—and very few singers are enterprising—is perhaps a criticism of his work in that line, and it is true that a good many of the songs lack distinction, while some that deserve attention merely duplicate qualities of a high order found in the few examples that have become widely familiar. The singers, after all, must not be blamed overmuch if they keep to the half-dozen of the Strauss songs that have proved permanently attractive, and the most they can be reproached with is that they have not extended their selection to a dozen.

That, it must be admitted, is not enough in so vast a quantity as Strauss wrote to make him a great all-round composer of song: he is merely a composer who happens to have written a few great songs. The rest suffer from various faults: formlessness, pretentiousness of emotional expression or technical elaboration, heavy facetiousness, an ill-judged balance between the voice-part and the instrument, and often a questionable taste in the choice of poetry. It is true that he shares this last defect with even the greatest composers of German *Lieder*, except Hugo Wolf, and it disfigures even some of those of his

songs whose music carries them triumphantly to success. Mackay's poem of *Heimliche Aufforderung*, for instance, is grotesquely bombastic and gross in feeling, but the ecstatic, soaring music saves the song nevertheless; and Schack's skittish words in the famous *Ständchen*, which accord so ill with the passionate close, are made tolerable by the grace of the music and the delightfully pointed musical declamation. The quality of ecstasy is undoubtedly what has distinguished the best of Strauss's songs most markedly from those of any other composer. The gushing outburst of *Cäcilie* is as truly thrilling in its way as the quieter felicity of *Morgen*, and much the same feeling is beautifully expressed in a more subdued manner in *Traum durch die Dämmerung*, which seems to be Strauss's own favourite song, since he quotes it in the "hero's works" section of *Ein Heldenleben*. It will be noticed that all these songs, as well as the few others which can be said to be popular (*Zueignung*, *Allerseelen*, *Ruhe, meine Seele*, *Schlagende Herzen*, *Ich schwebe*), have all very much the same character either of fervour or of charming lightness. The truth is that Strauss's art of song-writing is exceedingly limited, and, moreover, that if it changed at all during the years of his long career, it did so for the worse. But ten or twelve of his best songs will certainly remain among the classics of the German Lied.

On Nov. 15, 1933, Strauss was elected president of the Reichs-Musikkammer, a post he resigned in 1935 and was succeeded in by Peter Raabe. It is said that the reason for his withdrawal, voluntary or otherwise, was his association with Zweig, who is not "persona grata" in Germany. At any rate *Die schweigsame Frau* was withdrawn from the Dresden repertory with astonishing suddenness, and it has not been produced anywhere else.

An *Olympic Hymn* by Strauss was sung at the Berlin Olympics on Aug. 16, 1936. His two latest operas, *Friedenstag* and *Daphne*, to libretti by Joseph Gregor, were announced at the

time for production in the Summer and Autumn of 1938 at Munich and Dresden respectively.<sup>2</sup>

# CATALOGUE OF STRAUSS'S WORKS

## OPERAS

- Guntram* (R. Strauss), Weimar, 1894.  
*Feuersnot* (Ernst von Wolzogen), Dresden, 1901.  
*Salome* (Oscar Wilde, translator Hedwig Lachmann), Dresden, 1905.  
*Elektra* (Hugo von Hofmannsthal), Dresden, 1909.  
*Der Rosenkavalier* (Hofmannsthal), Dresden, 1911.  
*Ariadne auf Naxos*, with incidental music to Molière's *Bourgeois gentil-homme* (Hofmannsthal), Stuttgart, 1912. Revised version with a new first act (1916).  
*Die Frau ohne Schatten* (Hofmannsthal), Vienna, 1919.  
*Intermezzo* (R. Strauss), Vienna, 1925.  
*Die aegyptische Helena* (Hofmannsthal), Dresden, 1928.  
*Arabella* (Hofmannsthal), Dresden, 1933.  
*Die schweigsame Frau* (Stefan Zweig, after Ben Jonson), Dresden, 1935.  
*Friedenstag* (Joseph Gregor), Munich, 1938.  
*Daphne* (Joseph Gregor), Dresden, 1938.

## BALLETS

- Josephs Legende* (Kessler and Hofmannsthal), Paris and London, 1914.  
*Schlagobers* (R. Strauss), Vienna, 1924.

## ORCHESTRAL WORKS

- Festmarsch*, E-Flat Major, Op. 1, 1876.  
*Serenade* for wind instruments, Op. 7, 1876.  
*Concerto*, violin and orchestra, D Minor, Op. 8, 1883.  
*Concerto*, horn and orchestra, F Major, Op. 11, 1884.  
*Symphony*, F Minor, Op. 12, 1884.  
*Burleske*, piano and orchestra, 1885.  
*Aus Italien*, symphonic fantasy, Op. 16, 1887.  
*Don Juan*, symphonic poem, Op. 20, 1888.  
*Macbeth*, symphonic poem, Op. 23, 1887.  
*Tod und Verklärung*, symphonic poem, Op. 24, 1889.  
*Till Eulenspiegels lustige Streiche*, symphonic poem, Op. 28, 1895.

<sup>2</sup> *Friedenstag* had its world premiere at the State Opera in Munich on July 24, 1938, in the presence of the composer. Clemens Krauss conducted. Hans Hotter and Viorica Ursuleac sang the leading roles. *Daphne* was produced at Dresden on Oct. 15, 1938, under the direction of Karl Böhm.—Editor.

*Also sprach Zarathustra*, symphonic poem, Op. 30, 1896.

*Don Quixote*, fantastic variations, Op. 35, 1897.

*Ein Heldenleben*, symphonic poem, Op. 40, 1898.

*Sinfonia domestica*, Op. 53, 1903.

Two Military Marches, Op. 57, 1907.

*Festliches Praeludium*, organ and orchestra, Op. 61, 1913.

*Eine Alpensinfonie*, Op. 64, 1915.

*Parergon zur Sinfonia domestica*, piano (left hand) and orchestra, 1925.

#### CHORAL WORKS

*Wanderers Sturmlied* (Goethe), chorus and orchestra, Op. 14, 1885.

*Taillefer* (Uhland), solo voices, chorus and orchestra, Op. 52, 1903.

*Bardengesang*, male chorus and orchestra, Op. 55, 1906.

*Eine deutsche Motette*, 4 solo voices and 16-part chorus, Op. 62, 1913.

*Austria*, male chorus and orchestra, Op. 78, 1930.

*Olympic Hymn*, chorus and orchestra, 1936.

Various part-songs for mixed and male voices.

#### CHAMBER MUSIC

String Quartet, A Major, Op. 2, 1881.

Sonata, cello and piano, F Major, Op. 6, 1883.

Piano Quartet, C Minor, Op. 13, 1884.

Sonata, violin and piano, E-Flat Major, Op. 18, 1887.

#### SONGS WITH ORCHESTRA

Four Songs with orchestra, Opus 33, 1897: *Verführung*; *Gesang der Apollopriesterin*; *Hymnus*; *Pilgers Morgenlied*.

Zwei grössere Gesänge, with orchestra, Opus 44, 1899: *Notturmo*; *Nächtlicher Sang*.

Two Songs for deep bass and orchestra, Opus 51, 1902-03: *Das Tal*; *Der Einsame*.

Three Hymns by Hölderlin, for high soprano and orchestra, Opus 71, 1921: *Hymne an die Liebe*; *Rückkehr in die Heimat*; *Die Liebe*.

#### SONGS WITH PIANO

Eight Songs, Opus 10, 1882-83: *Zueignung*; *Nichts*; *Die Nacht*; *Georgine*; *Geduld*; *Die Verschwiegenen*; *Die Zeitlose*; *Allerseelen*.

Five Songs, Opus 15, 1885-86: *Madrigal*; *Winternacht*; *Lob des Leidens*; *Aus den Liedern der Trauer*; *Heimkehr*.

Six Songs, Opus 17, 1886: *Seitdem dein Aug' in meines schaute*; *Ständchen*; *Das Geheimnis*; *Aus den Liedern der Trauer*; *Nur Mut!*; *Barkarole*.

Six Songs, Opus 19, 1887: *Wozu noch Mädchen*; *Breit über mein*

- Haupt; Schön sind, doch kalt; Wie sollten wir geheim sie halten; Hoffen und wieder verzagen; Mein Herz ist stumm.*
- Schlichte Weisen von Felix Dahn; Opus 21, 1887-88: *All mein Gedanken; Du meines Herzens Krönelein; Ach, Lieb' nun muss ich scheiden; Ach, weh mir unglückhaftem Mann; Die Frauen sind oft fromm und still.*
- Mädchenblumen, Opus 22, 1887: *Kornblumen; Mohnblumen; Efeu; Wasserrose.*
- Two Songs, Opus 26, 1893: *Frühlingsgedränge; O wärst du mein.*
- Four Songs, Opus 27, 1893-94: *Ruhe meine Seele; Cäcilie; Heimliche Aufforderung; Morgen.*
- Three Songs, Opus 29, 1894-95: *Traum durch die Dämmerung; Schlafende Herzen; Nachtgang.*
- Four Songs, Opus 31, 1895: *Blauer Sommer; Wenn; Weisser Jasmin; Stiller Gang.*
- Five Songs, Opus 32, 1896: *Ich trage meine Minne; Sehnsucht; Liebeshymnus; O süsser Mai; Himmelsboten zu Liebchens Himmelsbett.*
- Four Songs, Opus 36, 1897: *Das Rosenband; Für 15 Pfennige (Des Knaben Wunderhorn); Mein Vater hat gesagt (Des Knaben Wunderhorn); Anbetung.*
- Six Songs, Opus 37, 1897: *Glückes genug; Ich liebe dich; Meinem Kinde; Mein Auge; Herr Lenz; Hochzeitlich Lied.*
- Five Songs, Opus 39, 1898: *Leises Lied; Jung Hexenlied; Der Arbeitsmann; Befreit; Lied an meinen Sohn.*
- Five Songs, Opus 41, 1899: *Wiegenlied; In der Campagna; Am Ufer; Bruder Liederlich; Leise Lieder.*
- Three Songs, Opus 43, 1899: *An Sie; Muttertändelei; Die Ulme zu Hirsau.*
- Five Songs, Opus 46, 1900: *Ein Obdach gegen Sturm und Regen; Gestern war ich Atlas; Die sieben Siegel; Morgenrot; Ich sehe wie in einem Spiegel.*
- Five Songs, Opus 47, 1900: *Auf ein Kind; Des Dichters Abendgang; Rückleben; Einkehr; Von den sieben Zechbrüdern.*
- Five Songs, Opus 48, 1900: *Freundliche Vision; Ich schwebe; Kling!; Winterweibe; Winterliebe.*
- Eight Songs, Opus 49, 1901: *Waldseligkeit; In goldener Fülle; Wiegenliedchen; Das Lied des Steinklopfers; Sie wissen's nicht; Junggesellenschwur (Des Knaben Wunderhorn); Wer lieben will, muss leiden; Ach, was Kummer, Qual und Schmerzen.*
- Krämerspiegel von Alfred Kerr. Opus 66, 1921 (composed 1913-18): *Es war einmal ein Bock; Einst kam der Bock; Es liebt einst ein Hase; Drei Masken sah ich; Hast du ein Tongedicht; O, lieber Künstler; Unser Feind ist, grosser Gott; Von Händlern wird die Kunst be-*

*droht; Es war mal eine Wanze; Künstler sind die Schöpfer; Der Händler und die Schächer; O Schröpferschwarm.*

Six Songs of Shakespere and Goethe, Opus 67, 1919:

Book I—Three Songs of Ophelia from *Hamlet*: *Wie erkenn' ich mein Treulieb*; *Guten Morgen, 's ist Sankt Valentinstag*; *Sie trugen ihn auf der Bahre bloss.*

Book II—Three Songs from Goethe's *Westöstlichem Diwan*: *Wer wird von der Welt verlangen*; *Hab' ich euch denn je geraten*; *Wanderers Gemütsruhe.*

Six Songs, Opus 68, 1919: *An die Nacht*; *Ich wollt' ein Sträusslein binden*; *Säusle, liebe Myrte*; *Als mir dein Lied erklang*; *Amor*; *Lied der Frauen.*

Six Songs, Opus 56, 1905-06: *Gefunden*; *Blindenklage*; *Im Späthoot*; *Mit deinen blauen Augen*; *Frühlingsfeier*; *Die heiligen drei Könige.*

Five *Kleine Lieder*, Opus 69, 1919: *Der Stern*; *Der Pokal*; *Einerlei*; *Waldesfahrt*; *Schlechtes Wetter.*

*Gesänge des Orients*, Opus 77, 1929: *Und aus dem Chinesischen: Ihre Augen*; *Schwung*; *Liebesgeschenk*; *Die Allmächtige*; *Huldigung.*

#### FOR PIANO

Five Pieces, Op. 3, 1881.

Sonata, B Minor, Op. 5, 1881.

*Vier Stimmungsbilder*, Op. 9, 1883.

*Enoch Arden* (Tennyson), Opus 38, and *Das Schloss am Meer* (Uhland) for recitation and piano.



# IGOR STRAVINSKY

BY *Nicolas Slonimsky*

IGOR STRAVINSKY was born at Oranienbaum, near St. Petersburg, June 17, 1882. He was named Igor because he was born on St. Igor's day according to the Russian calendar. His father was a bass singer of the Imperial Opera. Thus Stravinsky was reared in a musical atmosphere. He was not a child prodigy however. It was almost by accident that at the age of nineteen he met Rimsky-Korsakoff in Heidelberg and played for him some of his compositions. Rimsky-Korsakoff found his harmonic sense insufficiently developed, and recommended preparatory work with one of his experienced students, Kalafati. Rimsky-Korsakoff accepted Stravinsky only in 1907, and gave him private lessons in orchestration and free composition. Stravinsky did not study at the Conservatory, and so holds no Conservatory diploma or any other certificate of graduation.

During 1905-07 Stravinsky composed his First Symphony, which is marked Opus 1 (a piano sonata, written in 1903-04, remains unpublished, and without an opus number). This curious work, entirely academic in essence, and Brahmsian in style, did not show any influence of Rimsky-Korsakoff or other members of the group of the "Mighty Five." The second opus, *Le Faune et la bergère*, a suit of songs for mezzo-soprano and orchestra, to Pushkin's words, is much more characteristic, and contains elements of impressionism in Debussy's manner. With the first performances of Stravinsky's works, the First Symphony on Jan. 22, 1908, and *Le Faune et la bergère* on Feb. 29, 1908, given in St. Petersburg, his name as one of Rimsky-Korsakoff's talented pupils began to be known in musi-

cal circles. For the occasion of the marriage of Maximilian Steinberg and Rimsky-Korsakoff's daughter on June 17, 1908, Stravinsky wrote a dedicatory symphonic poem, *Fireworks*. Four days after the marriage ceremony, Rimsky-Korsakoff died. Stravinsky wrote a memorial work for him, *Chant funèbre*, which remains unpublished. The loss of his teacher and adviser caused a momentary cessation in Stravinsky's creative work: that year, 1908, he wrote only three songs and four piano études.

A new stimulus came in the person of Diaghileff, who was at that time organizing his Ballets Russes in Paris. He happened to hear the performance of Stravinsky's *Fantastic Scherzo*, and decided to commission Stravinsky to arrange for orchestra two pieces by Chopin, the *Nocturne* and the *Valse brillante*, to be used in the ballet *Les Sylphides*. Stravinsky gladly accepted, and thus entered into a relationship with Diaghileff which in a large measure determined the course of his creative work. Having done the orchestration for Diaghileff, Stravinsky returned to the work on his opera *Le Rossignol*, begun before Rimsky-Korsakoff's death.

The first act was finished when Diaghileff gave him another commission, this time for an original work on the subject of the Russian fairy-tale, *The Fire Bird*. Stravinsky completed the score on May 18, 1910, and the ballet was produced by Diaghileff in Paris on June 25, 1910. In its music we can trace the influence that Rimsky-Korsakoff had on his most famous pupil. The musical idiom is entirely in the tradition of the Russian national school, and the orchestration follows the general lines of Rimsky-Korsakoff's. But despite these derivations, *The Fire Bird* remains Stravinsky's first masterpiece.

~~Stravinsky's second ballet was *Petrouchka*.~~ The genesis of *Petrouchka* is described by Stravinsky in his autobiography. It was to be an orchestral piece with an important piano part, a *Konzertstück*. The dialogue between the piano and or-

chestra conjured up in Stravinsky's mind the picture of an exasperating puppet. The title *Petrouchka*, the pathetic hero of the Russian marionette show, came naturally to Stravinsky's mind, and soon he showed Diaghileff the first sketches. Stravinsky completed the score on May 26, 1911, in Rome, exactly three weeks before his 29th birthday, and the ballet was produced by Diaghileff in Paris on June 13, 1911.

The significance of *Petrouchka* in modern music could not be appreciated at the time, when it was regarded merely as an extremely effective ballet score. But the music soon overshadowed the ballet. Probably for the first time, two keys have been put together to produce a polytonal effect. This combination of C Major and F-Sharp Major, the "Petrouchka chord," has in time become the base for a new complex tonality, created out of the elements of two opposite major keys. This bitonal chord may have originated from a purely pianistic arrangement of white keys versus black keys, but the implications of this accidental discovery (if it was accidental) were far-reaching, and started a vogue of polytonality.

But even more far-reaching was the production of *Le Sacre du Printemps*, the score of which Stravinsky completed on March 8, 1913. From the initial bassoon solo to the final frenzy of the sacred dance, *Le Sacre du Printemps* relentlessly moves on, creating musical values so new that the world was faced with the alternative either to reject this music as a freakish exhibition of an unbalanced young man, or accept it as a revolutionary innovation. The scandalous scenes that took place during the first performance of *Le Sacre du Printemps* on May 29, 1913, in Paris, have been described many times, and that date holds truly a revolutionary significance.

Shortly before the World War, Stravinsky made his last voyage to Russia. He returned full of ideas about works typically Russian in character, based on Russian folk songs. These Russian songs he used in three compositions: the short *Pri-*

*boutki*, for voice and eight instruments; *Berceuses du Chat*, vocal suite for female voice and three clarinets; and the grandiose cantata, *Les Noces*, scored for an unusual ensemble of voices, solo and in chorus, four pianos, and seventeen percussion instruments. The War, which found Stravinsky in Switzerland, interrupted the composition of *Les Noces*, the score of which was not completed until 1923. In Switzerland his main source of inspiration continued to be the Russian folklore, and in 1916-17 he composed a burlesque chamber opera, *Renard*, founded on Russian folk songs, and four choruses for female voices on Russian peasant melodies. About the same time he wrote three little songs for children, also in Russian style. The Russian Revolution found Stravinsky in Rome, and he was called upon by Diaghileff to write a substitute for the imperial Russian hymn. Stravinsky chose to orchestrate the *Volga Boatmen's Song*, and it was played in place of the Russian hymn at the Diaghileff production in Rome on April 9, 1917.

The War, the Revolution, and the subsequent collapse of the economic world convinced Stravinsky that the time of large-scale orchestral works was past; that the composer had to return to the minstrel show ideal, and write theatre-music of small dimensions requiring few instruments and few actors. Still deeply absorbed in Russian folklore, he selected a Russian tale about a deserting soldier and the devil, and set it to music under the title, *Histoire du Soldat*. The cast of this tale was indeed economical: a narrator, who told the story, and an ensemble of seven instruments: clarinet, bassoon, trumpet, trombone, percussion, violin, and double bass. The combination was astutely chosen; the clarinet and bassoon gave the entire range in wood-wind; the trumpet and the trombone made available the complete range of brass instruments; the violin and the double bass covered the string range, and the assorted percussion manned by one player provided the strong rhythmic background. The first performance of *Histoire du Soldat* took

place in Lausanne on Sept. 28, 1918.

Stravinsky now went in quest of new musical resources. On the morning of the Armistice he wrote *Ragtime* for eleven instruments, an attempt to re-create the spirit of early American jazz. An important pièce d'occasion was the little suite of three pieces for clarinet without accompaniment. Some critics attach a significance to these pieces which seems exaggerated, but the contrast between the multitudinous *Sacre du Printemps* and the monodic clarinet pieces may be symbolical of Stravinsky's change.

The success of Tommasini's ballet to Scarlatti's music gave Stravinsky an idea to write a ballad to the music of Pergolesi. This set another problem, that of stylization. Stravinsky, in his use of thematic material from other composers, is never a mere arranger; his ballets after Pergolesi or Tchaikovsky are either perversions, or re-creations, depending on the viewpoint. The Pergolesi ballet was finally materialized in the form of the suite *Pulcinella*, which was produced by Diaghileff in Paris on May 15, 1920. The post-War period is marked in Stravinsky's music by a new austerity, a deliberate divestment of all inessential details. The reorchestration of *The Fire Bird* made in 1919 is typical of Stravinsky's new ideals of artistic economy. Ostensibly it was designed to make the score more accessible for smaller orchestral ensembles. But orchestra conductors seem to prefer the original version of 1909-10 to the restrained and less colourful second version. In 1921-22 Stravinsky composed a one-act opera buffa *Mavra*, after Pushkin, significantly dedicated to the memory of Pushkin, Glinka, and Tchaikovsky. At this time Stravinsky had abandoned all ultra-tonal elaborations; the idiom of *Mavra* is diatonic, with frequent superpositions of the tonic and the dominant—a bitonality profoundly different from the "Petrouchka chord."

*Mavra* was his last work based on Russian themes. His interest from 1923 on turned in the direction of absolute music in

the classical manner. The *Octet* for wind instruments (1923) is written along the lines of economy, but the imagery of the *Histoire du Soldat* is entirely absent. In April, 1924, he completed the composition of his Concerto for piano and orchestra of wind instruments. This Concerto, written with the practical purpose of creating a vehicle for a forthcoming American tour, discloses the typical traits of the new Stravinsky: classical form and economy of material. The *Serenade* for piano, written in the following year, is couched in this new style. The ideological negation of the æsthetic code of the luxuriant pre-War period is further emphasized in the oratorio *Oedipus Rex*, the full score of which was completed on May 10, 1927. It was performed for the first time, under the composer's direction, in Paris, on May 30, 1927. In search of the least temporal and most universal verbal means of expression, Stravinsky had the French text of *Oedipus Rex* translated into mediæval Latin. This was an outward sign of a new direction: towards religious mediævalism.

Early in 1925 Stravinsky went on his first American tour. His first appearance in America was in the capacity of conductor of his own works with the New York Philharmonic Orchestra, and his first American appearance as pianist took place with the Boston Symphony Orchestra on Jan. 23, 1925, when Stravinsky played the piano part of his Concerto. In America, Elizabeth Sprague Coolidge commissioned the composition of a ballet suite. Stravinsky entitled the new work *Apollon Musagètes*. It is entirely in the classical tradition, the form is that of an ancient dance suite, and the chastening of harmonic and orchestral colour is evident. *Apollon Musagètes* was produced for the first time in Washington on April 27, 1928.

A new ballet, *Le Baiser de la Fée*, "ballet-allegory inspired by the Muse of Tchaikovsky," was written during the same year, 1928, and was produced in Paris on Nov. 27, 1928, with Stravinsky conducting the orchestra. In it Stravinsky used

Tchaikovsky's actual melodies as he used Pergolesi's melodies in *Pulcinella*. But the ballet is far from being in Tchaikovsky's style, and one had better not speculate what Tchaikovsky would have thought of the treatment. But as long as elaboration on borrowed themes is at all thinkable, *Le Baiser de la Fée* has its justification. In 1929 came the *Capriccio* for piano and orchestra. Once more Stravinsky reasserted his belief in the perpetually young forms of old music, and once more he filled the old form with new ideas. The first performance of the *Capriccio* took place on Dec. 6, 1929, in Paris.

On Aug. 15, 1930, Stravinsky completed his *Symphony of Psalms*, written for the fiftieth anniversary of the Boston Symphony Orchestra, and characteristically dedicated "à la gloire de Dieu." The score is for chorus and orchestra without violins or violas, which suggests intentional elimination of expressive quality in tone-colour. The tempi are indicated only by metronome marks, and the three component movements are a chorale, a fugue, and a rhythmic finale. Due to a change of dates, the world premiere of the *Symphony of Psalms* took place not in Boston but in Brussels on Dec. 13, 1930. The Boston performance followed on Dec. 19, 1930.

*Oedipus Rex* and the *Symphony of Psalms* express a religious aspect of Stravinsky's later period, with "neo-classical" works preceding and following them. A meeting with the violinist, Samuel Dushkin, and friendly suggestions of a publisher, gave Stravinsky the idea of writing his Violin Concerto. It was composed in 1931, and performed for the first time with Dushkin as soloist in Berlin on Oct. 23, 1931. On July 15, 1932, he completed the composition of a suite for violin and piano, which he entitled Duo Concertant. The music is pastoral, and the five movements of the Duo reflect the spirit of the bucolic airs and dances of Lully.

Early in 1933 Stravinsky was asked by Mme. Ida Rubinstein to write music for her ballet *Persephone*, to a poem by André

Gide. He consented, and between May and December 1933, completed the score, which, besides the chorus and orchestra, included also a part for a narrator. The premiere of *Persephone* was given in Paris on April 30, 1934, with Stravinsky conducting. Shortly afterwards, on June 10, 1934, he became a French citizen. He had made his home in France since the World War, and his chief successes were connected with Paris.<sup>1</sup>

In 1935 Stravinsky wrote a Concerto for two pianos, without orchestral accompaniment, and performed it with his son, Sviatoslav, at a concert of his music in Paris on Nov. 21 of that year. For his 1937 American tour he wrote a ballet on an "American" subject, a poker game. The work, under the title of *Card Party*, "a ballet in three deals," was produced at the Metropolitan Opera House in New York on April 27, 1937, under Stravinsky's direction. In 1938 he wrote a Concerto for sixteen instruments, which represents a further step in reducing the musical scheme to the bare necessities of motion and form. It was first performed in Washington under the title of *Dumbarton Oaks*, the name of a private estate of a Washington music lover. A step in the direction of emphatic classicism is made by Stravinsky in his Symphony in C, written on the occasion of the fiftieth anniversary of the Chicago Symphony Orchestra.

The primary source of information about Stravinsky should naturally be his autobiography, which was published in the original French in 1935 (under the title *Chroniques de ma vie*), and in English in 1936. There are also translations into German and Spanish. This autobiography should, however, be supplemented by objective data from other sources. The detailed monograph on Stravinsky by André Schaeffner, Paris, 1931, is valuable in its factual part. Boris de Schloezer's monograph,

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<sup>1</sup> In 1939 Stravinsky re-visited America and occupied the Charles Eliot Norton Chair of Poetics at Harvard University. In November, 1940, he applied for American citizenship.



Paris, 1929, is brilliant in its æsthetic analysis, but contains few facts. In a class by itself are the rambling *Souvenirs sur Igor Stravinsky* by Stravinsky's collaborator and friend of the War days, C. F. Ramuz. *Book about Stravinsky* by Igor Glebov (1929, in Russian) gives detailed analysis of his works up to *Oedipus Rex*. There are two German monographs on Stravinsky by H. Fleischer (1931) and J. Handschin (1933) and one in Italian by Alfredo Casella (1926). Innumerable articles on Stravinsky have appeared for the last 25 years in all music magazines in all languages. A compendium, *Stravinsky*, was published by Merle Armitage in 1936.

## CATALOGUE OF STRAVINSKY'S WORKS

### FOR THE THEATRE

- Rossignol*, "conte lyrique" in three acts, after Andersen (composed 1908-14; first performance, Paris, May 26, 1914).  
*The Fire Bird*, "dance tale" in two tableaux (composition completed May 18, 1910; first performance, Paris, June 25, 1910).  
*Petrouchka*, burlesque scenes in four tableaux (composition completed May 26, 1911; first performance, Paris, June 13, 1911).  
*Le Sacre du Printemps*, "scenes of pagan Russia" in two parts (composition completed March 8, 1913; first performance, Paris, May 29, 1913).  
*Renard*, "burlesque story, after Russian folk tales" (composed 1916-17; first performance, Paris, June 3, 1922).  
*Les Noces*, "choreographic Russian scenes, with song and music" (composed 1914-17; orchestration completed at Monaco, April 6, 1923; first performance, Paris, June 13, 1923).  
*Histoire du Soldat*, in two parts, for seven instruments (first performance, Lausanne, Sept. 28, 1918).  
*Pulcinella*, ballet with music in one act, after Pergolesi (composed 1919; first performance, Paris, May 15, 1920).  
*Mavra*, opera-buffa in one act, after Pushkin (composed 1921-22; first performance, Paris, June 3, 1922).  
*Oedipus Rex*, opera-oratorio in two acts, after Sophocles (composition completed May 10, 1927, first performance in concert form, Paris, May 30, 1927; first stage performance, Berlin, Feb. 25, 1928).  
*Apollon Musagètes*, ballet in two tableaux (1927; first performance, Washington, D. C., April 27, 1928).  
*Le Baiser de la Fée*, ballet-allegory in four scenes, after Tchaikovsky's themes (first performance, Paris, Nov. 27, 1928).

- Persephone*, melodrama in three parts, to André Gide's poem (composed 1933; first performance, Paris, April 30, 1934).  
*Card Party*, "ballet in three deals" (composition completed Dec. 6, 1936; first performance, New York, April 27, 1937).

## FOR ORCHESTRA

- Symphony in E-Flat Major, Op. 1 (1905-07; first performance, St. Petersburg, Jan. 22, 1908).  
*Le Faune et la bergère*, suite of songs for orchestra and mezzo-soprano solo, Op. 2, after Pushkin (composed 1907; first performance, St. Petersburg, Feb. 29, 1908).  
*Scherzo fantastique*, Op. 3 (1907-08; first performance, St. Petersburg, Feb. 6, 1909).  
*Fireworks*, Op. 4 (1908; written for the marriage of Rimsky-Korsakoff's daughter).  
*Funeral Chant on the Death of Rimsky-Korsakoff*, Op. 5 (1908).  
*The Fire Bird*, two orchestral suites from the ballet (1910) the second of which was reorchestrated in 1919.  
*Petrouchka*, orchestral suite from the ballet (1910-11).  
*Le Roi des étoiles*, cantata for voice and orchestra (1911).  
*Le Sacre du Printemps*, orchestral suite from the ballet (first performance as concert suite, April 5, 1914).  
*Chant du Rossignol*, suite in three parts from the opera (first performance, Geneva, Dec. 6, 1919; first performance as ballet, Paris, Feb. 2, 1920).  
*Ragtime*, for eleven instruments (composed on the day of Armistice, Nov. 11, 1918).  
*Pulcinella*, suite from ballet (1920).  
*Symphonies of wind instruments*, in memory of Debussy (1920; first performance, London, June 10, 1921).  
Four Etudes for orchestra: Danse, Excentrique, Cantique, Madrid (1928-30; first performance, Berlin, Nov. 7, 1930).  
*Symphony of Psalms*, for chorus and orchestra (completed Aug. 15, 1930; first performance, Brussels, Dec. 13, 1930; first American performance, Dec. 19, 1930).  
Concerto in E-Flat Major, for 16 instruments, sub-titled *Dumbarton Oaks*; first performance, Washington, D. C., May 8, 1938).  
Symphony in C; first performance, Chicago, Nov. 7, 1940.  
*Tango*, first performance, Philadelphia, July 10, 1941.  
Suite for small orchestra, No. 1 (1921): March, Waltz, Polka, Galop.  
Suite for small orchestra, No. 2 (1926): Andante, Napolitana, Española, Ballalaika (1917-25).

# IGOR STRAVINSKY

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## FOR PIANO AND ORCHESTRA

Concerto for piano and wind instruments (1923-24; first performance, Paris, May 22, 1924).

*Capriccio* for piano and orchestra (1929; first performance, Paris, Dec. 6, 1929).

## FOR VIOLIN AND ORCHESTRA

Concerto for violin and orchestra (1931; first performance, Berlin, Oct. 23, 1931).

## CHAMBER MUSIC

*Three Poems from the Japanese* for soprano, two flutes, two clarinets, piano and string quartet (1912-13).

Three pieces for String Quartet (1914).

*Pribautki*, songs for voice with eight instruments (1914).

*Berceuses du Chat*, suite of four songs for female voice and three clarinets (1915-16).

Three pieces for clarinet solo (1919).

Concertino for string quartet (1920).

Octet for wind instruments (1923; first performance, Paris, Oct. 18, 1923).

Duo Concertant, for violin and piano, in five parts: Cantilène, Eclogue I, Eclogue II, Gigue, Dithyramb (composition completed July 15, 1932; first performance, Berlin, Oct. 28, 1932).

*Suite Italienne*, for cello and piano, from *Pulcinella* (1934).

*Tango*, for violin and piano (1940).

## FOR TWO PIANOS

Concerto for two pianos (composition completed Sept. 1, 1935; first performance, Paris, Nov. 21, 1935).

## FOR PIANO

Sonata (1903-04).

Four Etudes, Op. 7 (1908).

*Trois pièces faciles*, for piano four hands (1915).

*Cinq pièces faciles*, for piano four hands (1917).

Etude for pianola (1917).

*Piano Rag-Music* (1920).

*Les cinq doigts*, eight melodies on five notes.

Sonata (1922).

Serenade in A (1925).

## FOR CHORUS

*The Saucer*, four Russian peasant songs for female voices.

## FOR VOICE AND PIANO

Two Melodies, Op. 6 (1908).

*Pastorale* (1908; also orchestrated in 1923 for voice, flute, English horn, clarinet, and bassoon).

*Un grand sommeil noir*, Op. 9, No. 1, and *La lune blanche*, Op. 9, No. 2 (1910) to Verlaine's words. (These are the last compositions with an opus number.)

Two Poems, to Balmont's words (1911).

*Trois Petites Chansons* (*Souvenir de mon enfance*) (1913).

Four Russian Songs (1918-19).

## LITERARY WORK

*Chroniques de ma vie*, Paris, 1935; also in Spanish, English and German, 1936.

# KAROL SZYMANOWSKI

BY *Felix R. Labunski*

KAROL SZYMANOWSKI was born Sept. 21, 1883, at Tymoszewka, his parents' estate, near Elisawetgrad. The landlords of this part of the Ukraine were for the most part of Polish blood, some families having owned their land there since the time of the Polish possession of the Ukraine. In spite of the wars and changing political regimes, they succeeded in preserving the Polish language and the culture that pertained to the upper class of this country. To this wealthy Polish country gentry belonged Karol's father, Stanislaw Szymanowski. He married Baroness Taube, whose family was of Swedish origin though established in Poland for centuries. Their home, Tymoszewka, was known in the vicinity as a centre of culture and arts, and was an open house to all artists. Both Stanislaw Szymanowski and his wife loved music and cultivated it seriously.

From his childhood Karol heard at home the masterpieces of classic and romantic music, performed sometimes by the best professional artists. All the children (Karol had three sisters and one brother) inherited a love of music, but Karol showed an unusual musicality from his early days. His brother Felix developed into a very good pianist, his sister Stanislawka into a first-class singer.

The happy, carefree days of Karol's childhood in this home, surrounded by the broad vistas and sunny fragrant fields of the fertile Ukraine, were interrupted by an accident which affected his growth and influenced his entire life. Falling, he injured one of his legs so severely that a protracted illness followed. The boy was immobilized for several years and could not take part

in active games and sports. Forced to a sedentary life, he devoted himself at an unusually early age to books and music.

Later, because of his injured leg, he was unable to attend the high school in Elisawetgrad, where his brother studied, and received all his education at home. Though by maturity he had made a recovery, still he was obliged to use a cane during the greater part of his life. This withdrawal from the activities of friends of his own age, in spite of the happy atmosphere at home (both parents, brother and sisters adored him), without doubt made him a lonely youth. Only later was he to find an "escape" in his creative work. He was not what is called a "child prodigy," and he developed rather slowly. Although he played the piano and improvised earlier, he composed his first piece of music when he was twelve, without being familiar with the rudiments of harmony. His preferred composer at this time was Chopin, the passion for whom he was to retain throughout his life.

A few years later he began his study of theory with Gustaw Neuhaus, an outstanding pedagogue in Elisawetgrad and a relative of the family. In 1900 Szymanowski composed his nine Preludes for piano, Opus 1, which were published five years later in Vienna. These preludes revealed his subtle and sensitive nature, and the influence of Chopin (on the substance) and Scriabin (on the form).

The next year he wrote a cycle of six songs to the words of Tetmajer. These manifest the pronounced lyrical talent of the young Szymanowski. His progress in musical studies soon became so rapid that his parents decided to send him to study with Zygmunt Noskowski, then considered the most outstanding Polish composer and pedagogue. Noskowski was first a pupil of Moniuszko, but later went to Berlin to study with Kiehl. He did not have a great creative talent, but knew well his craft and played an important role in the musical life of Warsaw.

Szymanowski left Tymoszewka for Warsaw in 1903 and

remained there two years, taking private lessons from Noskowski. The works he composed during these years (Opus 3 to Opus 10) indicate that Noskowski was unable to influence the talent of his pupil, but gave him a solid knowledge of counterpoint, fugue and classical forms.

In 1905 Szymanowski went to Berlin to acquaint himself with the musical life of that city and its new trends. This was the period of the hegemony of German music in Europe, and all the eyes of young composers were turned towards Berlin. It was primarily the technical virtuosity of modern German composers that attracted and fascinated Szymanowski in Berlin. He felt that in spite of his sound knowledge of counterpoint and fugue his science was too abstract and academic, and he sought to achieve the freedom of polyphonic writing and the mastery of orchestration of a Richard Strauss. But his creative personality was not yet strong enough to resist the influence of this composer. This is manifest in Szymanowski's Concert Overture, Opus 12, and in his First Symphony, Opus 15. On the other hand, his technical progress was obvious and his works began to attract attention.

In Berlin Szymanowski met three other young Polish composers, Grzegorz Fitelberg, Ludomir Rozycki and Apolinary Szeluto, who were similarly in reaction against academic restrictions and hoped to find salvation in modern German music. Together they formed a society under the title of "Young Poland in Music." Prince Wladyslaw Lubomirski was interested in this movement and became their patron. He sponsored a concert of their symphonic works, performed by the Berlin Philharmonic, under Fitelberg. The concert was no more than a "succès d'estime"; the works of the young composers were too much influenced by German music to be admired in Berlin.

This failure did not discourage Szymanowski, but enabled him to analyse his own problems and enlarge his knowledge. His music of this period (Opus 11 to Opus 23), reflecting the

"Sturm und Drang" of a maturing man, shows the signs of the post-romantic epoch: it is subjective, dramatic, troubled. The rhythm is feverish, the harmony ultra-chromatic, the melody has lost the fluidity of the composer's early works. The general mood is tragic, often pessimistic. The composer seems to go through a bitter inner struggle without finding a solution.

In 1908 Szymanowski left Berlin. The succeeding years were spent partly in Tymoszwka, partly in trips abroad. His music, his personal charm and his wide and refined culture won him many admirers and friends, among whom were the violinist Paul Kochanski and the pianist Artur Rubinstein, Polish virtuosi who were to become ardent and faithful protagonists of his music. His colleague Grzegorz Fitelberg conducted Szymanowski's two symphonies in Warsaw, and his sister Stanisława gave concert performances of his songs, many of which were written specifically for her light soprano.

Szymanowski's interest in oriental philosophy and mysticism led to the composing of the *Love Songs of Hafiz* (Opus 24) and of his first opera *Hagith* (Opus 25) to the libretto of Felix Dormann. But this "orientalism" was unable to release him from the still dominant influence of German music. The style and texture of this one-act opera are too closely related to Strauss's *Salome* to be interesting, and Szymanowski's creative personality is not strongly evident in this work.

The World War found Szymanowski in Tymoszwka, 31 years old, still single and living with his mother, his father having died earlier. Once asked if he would ever marry, Szymanowski answered, "Probably never, because my mother is my first and last love." These words proved true: except his mother and sisters, no woman seems to have played an important role in his life. This life at home, far from the battlefields, continued its normal flow. The war prevented Szymanowski from making his annual trips abroad; instead, it gave him the opportunity to become more familiar with Russia. He went to Moscow and



Petrograd and found there a strong reaction against German culture and German music, and also discovered the positive national character of Russian music. He became acquainted with Debussy's orchestral music and immediately was fascinated. Debussy became, after Chopin, his most admired composer. He found in the music of the French Impressionists a release from the German influence. His style changed: it became less subjective, more descriptive; it gained in colour and health; its mood became less nocturnal. His melody was henceforth more free, less complicated; the harmony more colourful, the rhythm more balanced.

Szymanowski's personality having grown stronger, he was able to resist the spell of Impressionism, borrowing from it only what was adequate to his intentions and transforming it for his own purpose. He went even further in his own impressionism than the French composers, introducing atonality and polytonality when necessary to his purposes and finding new possibilities of colour and expression. His *Mythes*, Opus 30, and his *Masques*, Opus 34, are striking examples of his new style. In these works Szymanowski never sacrifices design for colour. Their substance is more dramatic than that of the French music. His style could be called "Romantic Impressionism."

With Kochanski a frequent guest at Tymoszwka, Szymanowski was initiated into all the secrets of violin technique. There resulted several violin works which soon contributed to the rising fame of the composer: *Notturmo e Tarantella*, *Mythes* and the First Violin Concerto. In the war years, Szymanowski also completed his Third Symphony (with chorus), the choral cantatas *Demeter* and *Agawa*, the Third Piano Sonata, *Métopes* for piano, the First String Quartet and several cycles of songs.

The Russian Revolution ended the carefree days of Tymoszwka. After the upheaval in 1917 the estate was plundered

and ruined; the Szymanowskis lost nearly all their belongings and sought refuge among relatives in Elisawetgrad. Though hampered by the insecure and even dangerous life in this small town, Szymanowski composed there his *Caprices of Paganini* for violin and piano, four songs to the words of Rabindranath Tagore, and the *Songs of a Foolish Muezzin*, to the words of Iwaszkiewicz. At the end of 1919 he succeeded after great difficulties in leaving Russia and arrived in January, 1920, in Warsaw, without funds, but full of hope and enthusiasm for his liberated country. He established himself in the capital, where soon all the surviving members of his family were reunited. Soon he made trips to Paris, London and the United States, visiting New York in 1921, as a guest of the Kochanskis, and taking an active part in concerts given by modern music groups.

With each year Szymanowski's music, which had been known before in his country only by an advanced few, won greater understanding and appreciation, provoking at the same time discussions and polemics. The composer was supported by the younger generation of Poles who saw in him not only their outstanding modern composer, but their spiritual leader. But they remained a minority; his music was not yet understood by the older generation and the general public.

Szymanowski's fresh contact with his ancestral country influenced advantageously his creative activity. He began immediately to work on his opera *King Roger*, the conception of which came to him while on a visit to Sicily and North Africa in 1914. The libretto of this three-act lyric drama, written by the composer and his friend the poet Iwaszkiewicz, depicts a conflict between the old Greek pantheism and Christianity. The action takes place during the Twelfth Century in Sicily. The contrast between the Christian and the pagan worlds is masterfully treated in Szymanowski's music. The characters are clearly presented, the music is vigorous and full of dramatic

feeling. Such fragments as the chorus in the church of Act I, Roxane's aria of Act II, the Dionysiac dances of the same act, the part of the Shepherd in Act III, and the final scene of the opera are among the best examples of Szymanowski's music.

In 1922 Szymanowski composed *Słopiewnie*, five songs to the words of Tuwim, a contemporary poet, which are in an imaginary archaic Polish language. This work marks another turning point in the composer's development. For the first time since his early Variations, Opus 10, Szymanowski turns to the root of Polish music. Instead of borrowing a folk melody and harmonizing it, he creates everything out of his imagination, while composing music of genuine Polish character. After the ultra rich harmonic frame and highly coloured melodic lines of his previous two cycles of songs (Opus 41 and Opus 42), the texture of *Słopiewnie* strikes one as an example of great simplicity, a new trait in the composer's music.

The next cycle of songs, *Children's Rhymes*, continues the same line of evolution. These 20 songs, undoubtedly among the best of their kind, are a fine example of simplicity, direct expression and economy of means. And, for the first time in many years, Szymanowski's work bears the signs of a genuine and healthy sense of humour! It is obvious that the composer found in his country spiritual harmony and with it a favourable atmosphere in which to work.

On going to Zakopane, a resort in the Polish Tatras, which he had visited once before as a child, he was overwhelmed by the solemn beauty of the mountains and fascinated by the music and dances of the mountaineers, who belong to a very old and independent race. Of it he wrote: "This music is enlivening by its proximity to Nature, by its force and directness of feeling, by its undisturbed racial purity"; and later, that this music "can be understood and felt by an occult race instinct, and then one is bound to love it, to yearn for its emotional life, which is concealed in a rugged form, rectangular as though

cut out of stone." Szymanowski inhaled this music eagerly; it soon became a part of him and influenced nearly all his own composition after that time. In it he saw possibilities of solving new musical problems because in its melody, its harmony and its instrumentation it was free from the influences of established systems.

In 1925 his first *Mazurek* for piano appears—the first work inspired by the Tatra mountaineers' music. This composition created a great impression in Warsaw, and was followed by other mazurkas. Again the composer approached folk material from a new and personal angle, inventing his own themes and giving them a modern harmonic texture. In spite of this transformation, his mazurkas possess a true mountain character.

It is interesting to quote in this place Szymanowski's views concerning folk music in general: "The inner evolution of folk music is such a slow process that in an actual historical moment it can be considered almost non-existent. Therefore its manifestations are presented to us as a permanent unchangeable quantity, as a direct expression of the nature of the race."

In spite of strong opposition in conservative circles, Szymanowski was appointed in 1926 Director of the Warsaw State Conservatory. He accepted the post with great satisfaction and immediately began to introduce new methods in teaching and to combat the academic routine of the institution. It was not an easy task, but Szymanowski gave his energy and his time wholeheartedly to this cause. He seemed to enjoy the battle, which was not confined to the walls of the Conservatory, but reached the public through the press. Szymanowski defended his credo in newspapers and music magazines and in doing so showed a remarkable gift for writing.

This activity did not prevent him from composing; on the contrary, the years 1926–28 seem to be very productive, when we consider that he completed his *Stabat Mater*, *Harnasie*, his Second String Quartet, *Veni Creator* and his *Songs of Kurpie*.

In the *Stabat Mater*, for soli, chorus and orchestra, the composer approaches for the first time the domain of religious music. This approach is quite personal: without trying to fill the liturgical forms with a new substance, he creates his own form and produces a work of deep religious feeling and of authentic Polish character. Before this work was presented in Warsaw, he wrote: "For many years I have thought of Polish religious music. I tried to achieve first of all the direct emotional effect, in other words, the general intelligibility of the text and the fusion of the emotional substance of the word with its musical equivalent. I wanted the music to be as far as possible from the official liturgical music, from its elevated, and, for me, musty academism."

The premiere of *Stabat Mater* in 1928 was Szymanowski's first great triumph in the Polish capital. In this year others of his works also met with public success. From this time on, his music and prestige were well established in his country. He was no longer a lonely composer isolated in an "ivory tower"; his views had changed a great deal since the pre-war years; he had come to believe firmly in the importance of music in social life, and he fought for a better place for music and musicians in Poland. Szymanowski was fully aware of the change that had taken place in him and his music since his arrival in Poland. He wrote: "Each man must go back to the earth from which he derives. Today I have developed into a national composer, not only subconsciously, but with a thorough conviction, using the melodic treasures of the Polish folk."

In the same year as the *Stabat Mater*, Szymanowski composed another masterpiece, *Harnasie*, a ballet describing the life of the Tatra mountaineers. This extraordinary music, for which no replica could be found in all musical literature, is a stirring tribute to the sturdy race of mountain folk, whose music and art re-inspired the composer and gave new life to his musical creation. Never before had Szymanowski contrived such a

sumptuous orgy of rhythm and colour as in *Harnasie*, a broad and vigorous fresco of the wild and dramatic life of legendary mountain brigands. Many Polish composers have employed the music of these mountaineers, but none discerned so truly its character, or transformed it into works of such high artistic excellence.

In 1927 Szymanowski's interest shifted to the folk music of the Kurpie, a Northern province of Poland. This music, so different from the music of the Tatra region and yet beautiful and not thoroughly explored, inspired a cycle of twelve songs, Opus 58, for soprano and piano, and, later, six songs for mixed chorus a cappella.

The heavy drain on the composer's energy and creative power during these last years weakened his health. After a breakdown in 1929, physicians found symptoms of tuberculosis and advised that he go for the winter to a sanatorium in Davos. The regime there was beneficial and he returned to Warsaw in the Spring, greatly improved. Nevertheless, for the sake of his health he had to resign the directorship in the Conservatory. From then on, he spent the greater part of the year in Zakopane. He composed his Second Violin Concerto, which Kochanski performed for the first time in Warsaw (1933), a few months before the violinist's premature death. This loss greatly affected Szymanowski, who regarded Kochanski as his dearest friend and protagonist.

In the Concerto, which is close in substance to *Harnasie* and the mazurkas, Szymanowski probably achieved the ultimate of his ambition: it is difficult to find in his music a work of equal purity of style, economy of means and perfection of form.

In 1931 the composer decided to write a work which he himself could perform with orchestra. In 1932 his *Symphonie Concertante* was completed, and in 1933 he played it with the Warsaw Philharmonic. This music disclosed a new evolutionary

stage in the composer's work. The form is strictly classical, although the substance is romantic. The character of the whole is distinctly Polish, but it is more abstract, more general in feeling than his previous works. And as it is most typically Szymanowski, this music is another proof of the strength of the composer's personality, which in these last years radiates from every work he produces.

The first performance of his *Symphonie Concertante* was another triumph for the composer. The Warsaw success was repeated in Paris, London and Brussels, where Szymanowski performed the piano part. But his health lapsed seriously and he had to make long intervals between his concert appearances. Throat trouble developed and his voice became very weak. In the Fall of 1935 the doctors advised him to go to France. His Paris physician sent him to Grasse, where for a while he felt better. In April, 1936, the composer returned to Paris to attend the first performance of his ballet *Harnasie* at the Opéra. He was so weak that to enable him to withstand the ordeal of the performance and the receptions which followed, the doctors kept him in bed during the daytime.

The success of his ballet was very stimulating to his morale, but the relief was only mental. It is difficult to say if Szymanowski might have been saved, if the physicians, instead of minimizing his illness and sending him to a hotel in Grasse, had insisted on a severe regime in a high-altitude sanatorium. It was obvious to the friends who saw him then in Paris that tuberculosis had him again in its strong grip. The winter in Grasse did not help him. On the contrary, he grew weaker each month. Finally, in an effort to save him, he was taken to a sanatorium in Lausanne. But it was too late. Szymanowski himself was not aware of the approaching end until his last days. He even insisted that quantities of music paper should be taken with his belongings to Lausanne.

On Easter Sunday (March 28, 1937) he passed away in the

presence of his sister Stanislawa, and his devoted secretary.

Szymanowski's artistic credo cannot be described better than by his own spiritual words which he pronounced speaking of the meaning of Chopin, whom he admired above all other composers, for his compatriots: "For us, Polish musicians, Chopin is an everlasting reality, an active power which exercises direct and spontaneous influence on the evolution of Polish music. It is evident that in all our musical past it is the work of Chopin which has the incontestable Polish style in the deepest and noblest meaning of the word. Under this aspect Chopin represents for us not only the symbol of the genuine greatness of Polish music, but, even more than that, he remains our Master, who, by his wonderful art, solved the essential problem of every great art—how to attain in one's own work the perfect expression of a profoundly and universally human dignity, without sacrificing one's innate traits and national originality."

This problem Szymanowski solved in his own work, as the music of his last fifteen years undoubtedly possesses this universal dignity, without losing personal style and Polish character. Starting under the influence of German post-romantic composers, Szymanowski liberated himself through contact with French impressionism, and finally succeeded in creating his own style, drawn from the roots of Polish folk music.

### CATALOGUE OF SZYMANOWSKI'S COMPOSITIONS

#### FOR THE THEATRE

- Opus 25. *Hagith*, opera in one act. Text by Felix Dormann (1912-13).
- 43. *Mandragora*, ballet, for small orchestra; composed for a play (1920).
- 46. *King Roger*, opera in three acts. Libretto by Szymanowski and Iwaszkiewicz (1920-24).
- 51. Music to the drama *Prince Potemkin* by Micinski (1924).
- 55. *Harnasie*, ballet in two acts (1926).

#### FOR ORCHESTRA

- Opus 12. Concert Overture (1905).
- 15. Symphony No. 1 in F Minor (1907).



- Opus 19. Symphony No. 2 in B Flat (1908).  
 27. Symphony No. 3 for orchestra, men's chorus and tenor solo;  
 vocal text by Djalladdin Rumi (1915-16).

## CHAMBER MUSIC

- Opus 9. Sonata for violin and piano in D Minor (1904).  
 16. Trio for piano, violin and cello (destroyed).  
 37. String Quartet No. 1 (1917).  
 56. String Quartet No. 2 (1927).

## FOR PIANO

- Opus 1. Nine preludes (1900).  
 3. Variations in B-Flat Minor for piano (1901).  
 4. Four Studies for piano (1902).  
 8. First Piano Sonata in C Minor (1905).  
 10. Variations on a Polish theme in B Minor (1904).  
 14. Piano Fantasy in F Minor.  
 — Prelude and Fugue for Piano (1905).  
 21. Second Piano Sonata in A Minor (1909).  
 29. *Métopes*, three poems: *l'Île des Sirènes*; *Calypso*; *Nausicaë* (1915).  
 33. Twelve Studies for Piano (1917).  
 34. *Masques*, three poems for piano: *Shéhérazade*; *Tantris le bouffon*; *Sérénade de Don Juan* (1916).  
 36. Third Piano Sonata (1917).  
 47. Four Polish Dances for piano (1926).  
 50. Twenty mazurkas for piano (1924-26).  
 60. *Symphonie Concertante* for piano and orchestra (1931-32).  
 — *Mazurek* for piano.  
 62. Two mazurkas for piano (1934).

## FOR VIOLIN

- Opus 23. *Romance* for violin and piano (1909).  
 28. *Notturmo e Tarantella* for violin and piano (1914).  
 30. *Mythes*, three poems for violin and piano: *La fontaine d'Aréthuse*; *Narcisse*; *Dryades et Pan* (1915).  
 35. First Violin Concerto (1917).  
 40. *Trois Caprices de Paganini* (transcription of Paganini's Caprices for violin) for violin and piano (1918).  
 52. *Berceuse d'Aitacho Enia* for violin and piano (1935).  
 61. Second Violin Concerto (1930).

## VOCAL WORKS

- Opus 53. *Stabat Mater*, oratorio for soli, chorus and orchestra.  
 38. *Demeter*, for alto solo, women's choir and orchestra; text by Zofja Szymanowski (1917).  
 39. *Agawa*, for soprano solo, mixed chorus and orchestra; text by Zofja Szymanowski (1917).  
 57. *Veni Creator*, for soprano, mixed chorus and orchestra; text by Wyspianski (1929).  
 59. *Litania*, for soli, chorus and orchestra (1937).  
 — Six Kurpian songs for mixed chorus.

## For Solo Voice with Orchestra

- Opus 18. *Penthesilea*, for soprano and orchestra; words from Wyspianski's *Achilleis* (1907).

## For Solo Voice and Piano

- Opus 2. Six songs to the words by Tetmajer (1901).  
 5. Three fragments from Kasproicz's *Swiety Boze* (1903).  
 6. *The Swan* (1904), words by Berent.  
 11. Four Songs, to words by Micinski (1905).  
 13. Five Songs, to words by Bodenstedt (1907).  
 17. Twelve Songs, to words by Dehmel, Mombert, Falke, Greif (1907).  
 20. Six Songs, to words by Micinski (1909).  
 22. *Bunte Lieder*, five songs to words by Bulcke, Paquet, Faktor, Ritter and Huch (1908).  
 24. *Love Songs of Hafiz*: first cycle of six songs (1910).  
 26. *Love Songs of Hafiz*: second cycle of eight songs (1914).  
 31. *The Songs of the Fairy Princess*, six songs (1916).  
 41. Four Songs to words by Rabindranath Tagore (1918).  
 42. *Songs of the Foolish Muezzin*, six songs to words by Jaroslaw Iwaszkiewicz (1918).  
 44. Two Basque Songs (1921).  
 45. *Słopiewnie*, five songs to words by Tuwim (1922).  
 48. Three Lullabies for voice and piano (1923).  
 49. *Children's Rhymes*, 20 songs for children, to words by Illakowicz (1923).  
 — *Vocalise Étude* for voice and piano.  
 54. Five Songs to Words by James Joyce (1926).  
 58. Twelve Kurpian Songs (1930).

# RALPH VAUGHAN WILLIAMS

BY *Eric Blom*

RALPH VAUGHAN WILLIAMS, born in Down Ampney, Gloucestershire, England, Oct. 12, 1872, was the son of a clergyman and received his general education at Charterhouse School, London (1887-90), and Trinity College, Cambridge (1892-95), with the two years between devoted to musical training at the Royal College of Music. He returned there for another year on coming down from Cambridge, where he had taken the degree of B. Mus.

From the beginning his chief study was composition; he took to the organ and piano merely for practical reasons and without having any taste for the interpretative aspects of his art. Even conducting he never seems to have learnt with any technical facility, though he is always able to secure, by sheer force of personality, vital performances of his own music and has frequently given admirably thoughtful readings of choral works by various masters, notably Bach. He was in fact conductor of the London Bach Choir for eight years from 1920 onwards, and he has had personal charge of the Leith Hill Festival at Dorking (Surrey), where he has lived for many years. This festival is competitive and on a smaller scale than many others of the kind in England, but especially distinguished by the concert performances of great works given apart from the competitions.

On leaving the College in 1896 Vaughan Williams became organist at South Lambeth Church in London; but he was able to continue his studies by paying a visit to the Akademie der Künste in Berlin, where he came under the tuition of Max

Bruch, as later (1909) he placed himself under a very different master, and one three years younger but more developed than himself: Maurice Ravel. This quest after new experiences is characteristic, though less so than the strength of individuality which enabled him to profit by the example of very different practitioners without in the least allowing his own artistic personality to be coloured by theirs.

In 1901 he took the D. Mus. degree at Cambridge. This was an outward mark of his having matured as a creative musician, and one that showed itself comparatively late—a fact of which he was himself well aware, for he was dissatisfied with his early works and by no means inclined to have them performed or published. But a new stimulus came to him when, in 1904, he joined the Folk-Song Society and began to take an active interest in the recovery and study of old country tunes. While Cecil Sharp was collecting folksongs in Somerset, Vaughan Williams did the same in Norfolk; but, not content with merely publishing his discoveries in their primitive form, he began to use them in his compositions, such as the three *Norfolk Rhapsodies* for orchestra.

It was not long, however, before he found that the mere transplanting of ready-made tunes could not satisfy him as a mode of composition, though it was an exercise more congenial to him than that of turning to account the technical feats he had learnt at the schools. In the two choral works to words by Walt Whitman, *Toward the Unknown Region* and *A Sea Symphony*, produced at the Leeds Festivals of 1907 and 1910, he began to show an individual way of presenting material that was wholly his own, yet somehow distinctly native to England, by technical means based on scholastic learning but free from academic pedantry and as personal as the matter itself.

The foundations of Vaughan Williams's style were now firmly laid, and it was henceforth his endeavour to make it increasingly pliant to whatever demands each work was to make

on it. As these demands grew more various and exacting, the style expanded and began to adapt itself more and more subtly to compositions which showed an ever-widening choice of subject-matter. The landmarks of his creative career may be found summarized and dated in the catalogue of works at the end of this essay, but the developments and changes his style had undergone in the course of the years will have to be briefly studied.

All the works dating from before the war, including the *London Symphony* and the opera *Hugh the Drover*, may fairly be grouped together as belonging to a first-period manner, though the division is necessarily as arbitrary as in the case of any other composer. The difficulty is increased by the fact that this section of Vaughan Williams's catalogue shows, not an absence of characteristics, but a bewildering multiplicity as well as a certain indefiniteness of them. The *Sea Symphony*, for instance, although technically a mature work and one that could not be easily mistaken for that of any other composer, would not nowadays be called particularly representative; and *Hugh the Drover*, in which music of a "folky" type is often applied in a way that recalls the old English ballad opera rather than a more sustained musico-dramatic art, still reveals the composer's predilection for English folksong as a rather self-conscious determination to write "national" music. But here it must be added that the Englishness of the idiom, if not altogether spontaneous, is brilliantly apt to the libretto and, what is much more important, not contrived by the mere use of folk tunes as they stand. Actually no more than nine folksongs appear in the score, and even they are rarely quoted literally, but used as themes for genuine composition. Moreover, many other melodies of the composer's own are so like the real thing that the difference could be told only by a greater expert than the composer—who does not exist. Some of the early works, by the way, have remained unique things of their kind. The

jolly overture to *The Wasps*, part of the incidental music for an undergraduates' performance of Aristophanes at Cambridge, is the ideal English *Academic Festival Overture*, and the Tallis Fantasy for strings has an international reputation, having been played by foreign conductors including Furtwängler and Toscanini.

In what we may call the second period the English idiom becomes more personal still. It remains based on the national musical heritage, which, so far as Vaughan Williams is concerned, is by no means merely that of folksong, but also that of old modal counterpoint, of Tudor madrigals and church music and, to some extent, of Purcell; but it is English simply because the composer utters his native language naturally, not because he is intent on cultivating certain accents and inflections to stamp his work as that of an English artist. He could already at that time find universal expression if he chose, as for instance in the G Minor Mass, which, like the later F Minor Symphony, might be the work of a musician of any nationality, provided he possessed the same degree of genius and, it may be added, the same reluctance to write for mere effect or in obedience to any preconceived theory.

Of the second-period works, which are roughly those produced during the nineteen-twenties, only the insignificant *Old King Cole* ballet is very much in the folk manner, and only the Fantasy on Sussex folk tunes, written for Casals, draws extensively on old material, while others, beginning with *The Lark Ascending* and ending with the masterly *Job*, all express some definite æsthetic preoccupation, each in its own different way. *Job* revives the typically English art of the masque and takes its inspiration as well as its setting from *Blake*; the *Pastoral Symphony*,<sup>1</sup> like Beethoven's, though very unlike him in style,

<sup>1</sup> Vaughan Williams visited America in the summer of 1922 to attend the Norfolk (Conn.) Festival, where his *Pastoral Symphony* was performed under his direction on June 7. It had its premiere in Queen's Hall on Jan. 26 of that year, under Adrian Boult.

expresses a deeply poetical adoration of the country, with quite as much "Empfindung" but with no "Malerei"; *Flos campi* compromises beautifully and serenely between the religious and the sensuous conception of the Song of Solomon; the *Concerto accademico* revitalizes the concerto grosso without in the least falling into period imitation; *Sancta Civitas* modernizes the oratorio with, at the same time, a magnificent suggestion of infinite remoteness in time, and much the same had already been achieved, though less strikingly, with *The Shepherds of the Delectable Mountains*, a scene from the *Pilgrim's Progress* intended for the stage, but treated more in the manner of a cantata than of an opera.

The latest period has not closed yet and may not be the last. Nobody knows what Vaughan Williams may bring forth next, for he remains quite ready to adopt the most daring means of expression if he feels that he requires them, as in the often aggressively percussive Piano Concerto, the grim operatic word-for-word setting of Synge's *Riders to the Sea*, with its Musorgskian declamation verging almost on Schönbergian speech-song, or the stark, ruthless F Minor Symphony, which is among the most strident things in modern music, with this difference from mere experiments in new orchestral frightfulness, that one feels throughout a creator with a purpose, who had to express himself in this forthright language because he felt it to represent exactly what he meant. As he once said to an orchestral player who questioned a note in his part: "It looks wrong and it sounds wrong, but it's right."

At the same time Vaughan Williams can be more exquisitely tender than ever, and in a human, intimate way that rarely appeared in his earlier work, though it may be found, for instance, in the lovely Rossetti song, *Silent Noon*. He has never before done anything so fancifully delicious and touching, and few other composers have, as the Jane Scroop episode in the *Five Tudor Portraits*. He is also capable of sunny humour or sar-

castic wit, as in the Falstaff-Merry Wives opera, *Sir John in Love*, and the more recent comic opera, *The Poisoned Kiss*; and he can be stately and festive in choral works like *Benedicite*, the Magnificat and *Dona nobis pacem* without falling into an empty official manner.

Vaughan Williams served as a private in the World War, first in Macedonia and later in France, where he rose to officer's rank, though he had no military ambitions. On being demobilized, he accepted a professorship at the Royal College of Music, where he has had many distinguished pupils. The much-coveted and very rare distinction of the Order of Merit was conferred on him in 1935, and he has enjoyed international fame by being several times represented among much younger men at the festivals of the I. S. C. M. Although more mature in his work than they, he was so much less sophisticated than most that he often struck the listeners as one of the youngest among them.

## PRINCIPAL WORKS BY VAUGHAN WILLIAMS

### STAGE WORKS

Choruses and Incidental Music to *Paris Anniversary* (Ben Jonson) (Stratford-on-Avon, 1905).

Incidental Music, *The Wasps* (Aristophanes) (Cambridge, 1909).

*Hugh the Drover*, opera (Harold Child) (1911-14) (produced Royal College of Music and British National Opera Co., 1924).

*The Shepherds of the Delectable Mountains* (Bunyan), dramatic cantata (Royal College of Music, 1922).

*Old King Cole*, ballet (Cambridge, 1923).

*Sir John in Love* (Shakespeare) (Royal College of Music, 1929; Oxford, 1930).

*Job*, masque for dancing (Norwich Festival, 1930; on stage, 1931).

*The Poisoned Kiss*, comic opera (Evelyn Sharp) (Cambridge, 1936).

*Riders to the Sea*, opera (Synge) (Cambridge, 1937).

### FOR ORCHESTRA

Serenade for small orchestra (Bournemouth, 1901).

*Bucolic Suite* (1902).



- Two Orchestral Impressions (1) *Harnham Down*; (2) *Boldrewood* (Bournemouth, 1902).  
 Three Norfolk Rhapsodies (1906-07).  
 Fantasia on a Theme by Tallis, for strings (1910).  
*A London Symphony* (1914, revised 1920).  
*The Lark Ascending*, Romance, violin and orchestra (1921).  
*A Pastoral Symphony* (1922).  
*Flos campi*, Suite, viola, orchestra and voices (1925).  
*Concerto accademico*, violin and orchestra (1925).  
 Fantasy on Sussex folk tunes, cello and orchestra (1930).  
*Five Variants on Dives and Lazarus*.  
 Concerto, piano and orchestra (1933).  
 Suite, viola and orchestra (1934).  
 Symphony No. 4, F Minor (1935).

## CHORAL WORKS

- Willow Wood* (Rossetti) (1903-09).  
*Toward the Unknown Region* (Whitman) (Leeds Festival, 1907).  
*A Sea Symphony* (Whitman) (Leeds Festival, 1910).  
*Five Mystical Songs* (George Herbert), with baritone solo (1911).  
 Fantasy on Christmas Carols, with baritone solo (1912).  
 2 Motets, double chorus (1913).  
 Mass, G Minor (1923).  
*Sancta Civitas*, Oratorio (1926).  
 Benedicite, with soprano solo (1930).  
 Magnificat, with contralto solo (1932).  
 Dona nobis pacem, with soprano and baritone solos (1936).  
*Five Tudor Portraits* (Skelton), with contralto and baritone solos (Norwich Festival, 1936).  
*Flourish for a Coronation* (1937).  
*Homage*, for 16 soloists and orchestra (1938).  
 Many part-songs, carols, folksong arrangements, etc.

## CHAMBER MUSIC

- Quintet, C Minor, piano and strings.  
*On Wenlock Edge* (Housman), cycle for tenor, string quartet and piano (1909).  
 Quartet, G Minor, strings.  
 Fantasy Quintet, strings (1914).  
 Double Trio, for strings (1938).

## MISCELLANEOUS

Numerous songs and cycles, including *The House of Life* (Rossetti), *Songs of Travel* (Stevenson), and settings of Shakespere, Whitman, Seumas O'Sullivan and Fredegond Shove. Several hymns, including *For All the Saints*; organ and piano pieces.

# HEITOR VILLA-LOBOS

BY *Nicolas Slonimsky*

HEITOR VILLA-LOBOS was born in Rio de Janeiro on March 5, 1881. His father was a well-known writer and amateur musician. He instructed the boy in the rudiments of music, and at the age of eight, Heitor had already acquainted himself with elementary technique on the cello and several wind instruments which his father had in his possession. The youth was only eleven years old when his father died, and was compelled to earn his living at an early age by playing in theatre orchestras, motion picture houses, and restaurants. In composition he was largely autodidact, and only later in life took a few lessons with the Brazilian composer and conductor, Francisco Braga.

The absence of formal education served Villa-Lobos in good stead. When he became interested in native Brazilian folklore, he was not bound by conventional ideas of western harmony, utterly unsuitable for the melodic inflections of Brazilian song. In order to make a thorough study of these native melodies, he went into the interior, along the great Amazon River and its tributaries. The material he collected among the tribes of the Brazilian jungle gave him inspiration for numerous works of indigenous flavour. Inasmuch as drums make up the only native orchestra of primitive tribes, the compositions in which Villa-Lobos embodied the product of his research are rich in percussion of all kinds. In public performance, these native instruments are of the essence, and cannot be replaced by kettle-drums or any other percussion instruments of European origin.

Villa-Lobos is one of the most prolific composers living. His

catalogue of works lists over 1,300 compositions of all dimensions for all possible instrumental combinations. Besides, in his capacity as Director of Music Education in Brazil, a post to which he was appointed in 1931, he has made arrangements of hundreds of Brazilian folk songs, as well as popular pieces from all nations, including such perennials as Rachmaninoff's Prelude in C-Sharp Minor. This writer has calculated that if all of Villa-Lobos's works listed in his catalogue were to be played without stopping, the total duration would be 75 hours and 57 minutes.

In 1922, Villa-Lobos went to Paris, and there came into contact with the young school of French musicians. In his sketch of Villa-Lobos, published in *Modern Music* of November, 1939, Burle Marx writes: "He was a composer already formed when he came to Paris; his musical compulsion was more powerful and rich than that of most Europeans. He arrived with curiosity but supreme confidence; his attitude was, 'I didn't come to study with you, I came to show what I've done.'" However, there is no mistaking the influence of French impressionism and early neo-classicism on Villa-Lobos's music of the Paris period. In Paris, Villa-Lobos also arranged for the publication of his orchestral and chamber music by the Eschig publishing firm. His works of lesser dimensions are published by the Brazilian firm of Artur Napoleão.

With the exception of Villa-Lobos's chamber music, all of his works are of a programmatic nature. His first orchestral composition, written as a result of his expedition into the Brazilian jungle, was a suite of three Dances of the Indian Mestizos of Brazil. In the piano arrangement of these dances, Villa-Lobos added the titles: *Farrapos*, *Kankikís*, and *Kankukús*. The words are African, indicating that the origin of the dances is negroid. According to Villa-Lobos's program notes, the first dance symbolizes the "Golden Age" of mankind, the second, the "Crystal Age," and the third, the "Bronze Age."

Even more directly inspired by the musical atmosphere of the jungle is *Cancão da Terra* (*Song of the Earth*), an invocation of the tropical forests, with imitations of bird calls. Villa-Lobos has used similar bird calls in several of his orchestral compositions, including the remarkable *Chôros* No. 10 for chorus and orchestra. The symphonic poem, *Uirapurú*, written in 1917, has for its subject a legend of the jungle-bird, Uirapurú, which has a magic power over young lovers.

In the choral part of his symphonic works Villa-Lobos uses the original native text in an Indian language, and much of the effect depends on the explosive quality of the agglutinative polysyllables, as in the Indian incantation *Teirú*, written on a native theme of mourning of the Indian chief, Uainazarêuaitêkô.

In 1917, Villa-Lobos composed one of his most significant works, the symphonic poem *Amazonas*. The composer took the subject from the writings of his father. It portrays the erotic experiences of an Indian virgin beset by the gods of the tropical winds and the monsters of the jungle. The orchestral writing here is extraordinary in that it uses in the string section harmonics of the entire overtone series and makes use of novel effects such as playing on the string instruments below the bridge. *Amazonas* created something of a sensation when it was first played in Paris on May 30, 1929.

In 1920, Villa-Lobos wrote a piece for the guitar which he entitled *Chôros*. This was the first of numerous works under the same title, written for a variety of different instruments, from a solo to the full orchestra with chorus. The literal meaning of the word approximates "serenade" and is applied to any musical piece played by itinerant musicians in Brazilian villages. Villa-Lobos enlarged the meaning of *Chôros* to a special form which includes elements of Brazilian music, its rhythms, its melos, and its rhapsodic character. *Chôros* No. 2 is a duet for flute and clarinet, conceived in dissonant counterpoint, and

sharply rhythmed. Chôros No. 3 is scored for an ensemble of wind instruments with male chorus. Chôros No. 4 is for three horns and a trombone. Chôros No. 5 is a piano solo, and it bears the descriptive subtitle, *The Brazilian Soul*. This piece is exceptionally transparent and effective. It is built in ternary form with an elegiac introduction which is repeated at the end, and an explosively rhythmic middle section. Chôros No. 6 is for clarinet, trumpet, bombardine and guitar; No. 7 for mixed woodwinds and string ensemble; No. 8 for orchestra with two pianos; No. 9 for orchestra without chorus; No. 10 for orchestra and chorus.

Chôros No. 10 is one of the most remarkable creations of modern music. Here the jungle comes strangely to life in the orchestra, while the chorus intones a Brazilian song. The composer has supplied the following description: "This work represents the state of a civilized human being face to face with nature. He beholds the valleys of the Amazon, and the vast interior of Goyaz, Matto Grosso and Para. He is awed by the vastness and the majesty of the universe. The sky, the waters, the woods, and the kingdom of birds overwhelm him. He feels at one with the life of the people. Even though they are savages, their songs express longing and love. He responds to the eternal rhythms of nature and humanity. The Brazilian song *Rasga o Coração* is heard, and with it the Brazilian heart palpitates in unison with the Brazilian earth." The crescendo on the unison of the trumpets in Chôros No. 10, according to Villa-Lobos, is to convey the impression of the multiple echoes that resound in Amazon valleys. The solos in the woodwind are based on native themes, which in turn are imitations of the melodious cries of jungle birds.

Chôros No. 11 is scored for piano and orchestra; No. 12 for orchestra; No. 13 for piano and orchestra, and No. 14 for large orchestra, military band and mixed chorus. An unnumbered Chôros *bis* contains two duets for violin and cello. It is

a tour de force of instrumental writing, in which double stops, harmonics and a simultaneous use of pizzicato and arco produce the effect of a complete four-part ensemble. The poetic nostalgia of Brazilian song and propulsive primitive rhythms are here translated into modern technique, embodied in this *Chôros bis*.

Between 1916 and 1921, Villa-Lobos wrote six symphonies, all of programmatic content. The First Symphony is subtitled *The Unforeseen*, and pictures the union of the artist's soul with the silent harmony of Nature. The Second Symphony is subtitled *The Ascension*; the Third Symphony expresses the spirit of perpetual war, "the war of ancient times, the shooting of the catapults, the trampling of the elephants; the wars of Napoleon; the World War, towns in flames, sobbing of mothers, shouts and curses, brother against brother, hate, despair, annihilation." The Fourth Symphony is dedicated to victory: "The planet is convulsed. All four elements, the earth, the air, fire and water are embattled. Europe is a churchyard of unknown graves. A man from India lies dead next to a man from Australia, an African soldier is buried with a Canadian . . . this is Victory, the promised Victory, after so much bloodshed." The Fifth Symphony is *Peace*. "Pains and laments have ceased. . . . Laughter and songs are heard again. . . . We have peace, there are masses of flowers. . . . Roses on the dead and on the living . . . Here come the sciences, companions of mankind, anxious to know and to dominate the secrets of life. They are succeeded by the belles-lettres, friends of men, wishing to feel and to express themselves. There follow the arts, fellows of men, who aim to immortalize beauty. For everyone this is the hour of triumph." The Sixth Symphony bears the subtitle *Indian Symphony*.

Villa-Lobos combines love for the classics with devotion to his country and its art. As a symbol of this dual allegiance, he has written five compositions under the title *Bachianas Brasileiras*. Villa-Lobos gives the following explanation of these

works that purport to translate Bach in terms of the Brazilian folksong: "This is a special kind of musical composition based on an intimate knowledge of the great works of J. S. Bach and also on the composer's affinity with the harmonic, contrapuntal and melodic atmosphere of the folklore of the northeastern region of Brazil. The composer considers Bach a universal and rich folkloristic source, deeply rooted in the folk music of every country in the world. Thus Bach is a mediator among all races."

Villa-Lobos is a tireless innovator. He introduces something new even when he writes in established forms. Thus his Violin Concerto, written in 1922, is entitled *A Fantasy of Mixed Movements*, with descriptive designations for each movement, *The Convulsed Soul, Serenity, Contentment*. His *Fantasy for Piano and Orchestra* bears the telescoped title, *Momoprecoce* (i. e. *Momo Precoce, Precocious Child*). The title of his poem for piano and orchestra, *Rudepoêma*, is also telescoped from two words, "Rude" and "Poêma." He believes in the scientific treatment of musical problems. His counterpoint is based on geometrical designs. Once he wrote a musical piece by tracing the New York skyline on the musical staff, so that the outline of the skyscrapers resulted in high notes, and the profile of the docks on the East River in low notes. He possesses a facility and power of concentration beyond the ordinary, and is said to be able to write a complicated piece of music while listening to a Viennese waltz at a café. He is also given to light humour, illustrated by such compositions as *The Humid Poem*.

Villa-Lobos has written several ballets and five operas, of which only one, *Izaht*, is completely orchestrated. This opera, composed in 1912-14, was produced in Rio de Janeiro on April 6, 1940. In 1936, Villa-Lobos wrote incidental music for the film, *Discovery of Brazil*, from which he subsequently arranged three orchestral suites.

The educational activities of Villa-Lobos are of great im-



portance to Brazil. He has introduced a new system of teaching, and has written a number of choruses and small pieces for children. He has devised a chironomic method of indicating the notes of the scale on the fingers, so that the choir can sing without notes by following the conductor's hand. On May 24, 1931, in his capacity as Director of Music Education, he presented in São Paulo the first concert of community singing in Brazil, with a choir of ten thousand and an orchestra of four hundred.

Villa-Lobos has also compiled and classified Brazilian folk songs, and in 1929 he published a collection, *Alma do Brasil* (*The Soul of Brazil*), incorporating a number of these folk melodies.

## WORKS BY VILLA-LOBOS

### FOR THE THEATRE

*Agláia*, opera in three acts (1912).

*Jesus*, opera in three acts (1918).

*Izalt*, opera in four acts (composed in 1914, revised in 1932, produced in concert form in Rio de Janeiro on April 6, 1940).

*Zoé*, opera in three acts (1919).

*Malazarte*, opera in three acts (1921).

Eighteen ballets, including *Caixinha de Bôas Festas* (1932, also an orchestral suite); *Uirapurú* (1917); *Pedra Bonita* (1933); *Curupira* (1937).

### FOR ORCHESTRA

*Dansa do Indios Mestiços* (three dances, 1914).

*Sinfonietta on a theme of Mozart* (1916).

*Ibericarabe*, symphonic poem (1916).

*Naufragio de Kleonico*, symphonic poem (1916).

*Miremis*, symphonic poem (1916).

*Centauro de Ouro*, symphonic poem (1916).

*Tédio de Alvorada*, symphonic poem (1917).

*Saci Perêrê*, symphonic poem (1917).

*Lobishome*, symphonic poem (1917).

*Fantasma*, symphonic poem (1917).

*Amazonas*, symphonic poem (1917; first performance, Paris, May 30, 1929).

*Iara*, symphonic poem (1917).

Three suites from music for film *The Discovery of Brazil* (1937).

Symphony No. 1 (*O imprevisto*) (1916).

Symphony No. 2 (*Ascensão*) (1917).

Symphony No. 3 (*A Guerra*) (1919).

Symphony No. 4 (*A Vitória*) (1920).

Symphony No. 5 (*A Paz*) (1920).

Symphony No. 6 (*Indian Symphony*) (1921).

Five suites: *Bachianas Brasileiras* (1930-39): No. 1, for eight cellos: No. 2, for eight cellos and soprano; No. 3, for piano and orchestra; No. 4, for solo voice and chamber orchestra; No. 5, for voice and eight cellos.

Chôros for various instruments and combinations:

Chôros No. 1, for violão (Brazilian guitar) (1920).

Chôros No. 2, for flute and clarinet (1921).

Chôros No. 3, for male chorus and seven wind instruments (1925).

Chôros No. 4, for three horns and trombone (1925).

Chôros No. 5, (*Alma Brasileira*), for piano (1920).

Chôros No. 6, for clarinet, trumpet, bombardine, and guitar (1922).

Chôros No. 7, for flute, oboe, clarinet, saxophone, bassoon, violin, and cello (1924).

Chôros No. 8, for large orchestra and two pianos (1925).

Chôros No. 9, for orchestra (1922).

Chôros No. 10, for orchestra and chorus (1925).

Chôros No. 11, for piano and orchestra (1924).

Chôros No. 12, for orchestra (1925).

Chôros No. 13, for piano and orchestra (1924).

Chôros No. 14, for large orchestra, military band, and mixed chorus (1926).

Chôros *bis*, two duos for violin and cello (1928).

#### VOCAL WORKS

*Louco*, for voice and orchestra (1914).

*Canção-da terra*, for mixed chorus and orchestra (1920).

*Epigramas ironicos e sentimentais*, for voice and orchestra (1921).

*Cantiga de rêde*, for women's chorus and orchestra (1925).

*Suite sugestiva* (cinema music) (1929).

*Tres Poemas indigenas*, for voice and orchestra (1929).

Two oratorios: *Oratorio Vidapura* for orchestra, organ and mixed chorus (1918); *S. Sebastião* for chorus a cappella (1937).

Religious music: *Tantum Ergo* for chorus a cappella (1915); *Memorare*, for orchestra, organ and chorus (1921); twenty-six *Ave Marias* for voice and organ (1916-18).

## CONCERTOS

Concerto for cello and orchestra (1916).

*Fantasia dos movimentos mixtos*, for violin and orchestra (1922; first performance, Rio de Janeiro, Dec. 15, 1922).

*Momoprecoce*, for piano and orchestra (1929).

## CHAMBER MUSIC

Two Sonatas for cello and piano (1914, 1916).

Four Sonata-Fantasias for violin and piano (1912, 1913, 1915, 1918).

Six string quartets (1916-38).

Three piano Trios (1912, 1916, 1918).

Trio for oboe, clarinet and flute (1921).

Quintet for flute, oboe, English horn, clarinet and bassoon (1928).

Quintet for piano and string quartet (1916).

*Sexteto místico* for flute, clarinet, saxophone, harp, celesta, and guitar (1917).

Octet (*Dansa Negra*) for strings, wind instruments and piano.

Nonet for flute, oboe, clarinet, saxophone, bassoon, celesta, harp, percussion and mixed chorus.

*Poème de l'enfant et de sa mère*, for voice, flute, clarinet and cello (1923).

Suite for voice and violin (1923).

Pieces for cello and piano: Little suite (six movements, 1910); *Sonhar* (1914); Capriccio (1914); Berceuse (1915); Prelude (1915); *Cisne Negro* (1917). *Sonhar*, Capriccio, *Cisne Negro*, and Berceuse are also for violin and piano.

## FOR PIANO

*Historias da Carochinha*, four pieces (1912); *Dansas caracteristicas Africanas*, three pieces (1914); *Cirandinha*, twelve pieces (1914); *Suite infantil* (1916); *Prole do Bêbé*, No. 1, eight pieces (1917); *Prole do Bêbé*, No. 2, nine pieces (1921); *Carnaval das Crianças Brasileiras*, eight pieces (1919); *Cirandas*, sixteen pieces (1920); *Rudepoema* (1921-26); *Saudades das selvas Brasileiras*, two pieces (1928); *Francette et Pia*, ten pieces (1929).

## SONGS

*Miniaturras*, six songs (1916-17); *Historietas*, six songs (1920); *Violà la vie* (1921); *Tristeza* (1925); etc.

(This list of works has been communicated to the author by Villa-Lobos.)















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